Kine WEEKLY

NEW YEAR SPECIAL

Again **THE FILM YEAR BELONGS TO METRO-GOLDWYN-MAYER!**

(You'll see why on pages 15—18)

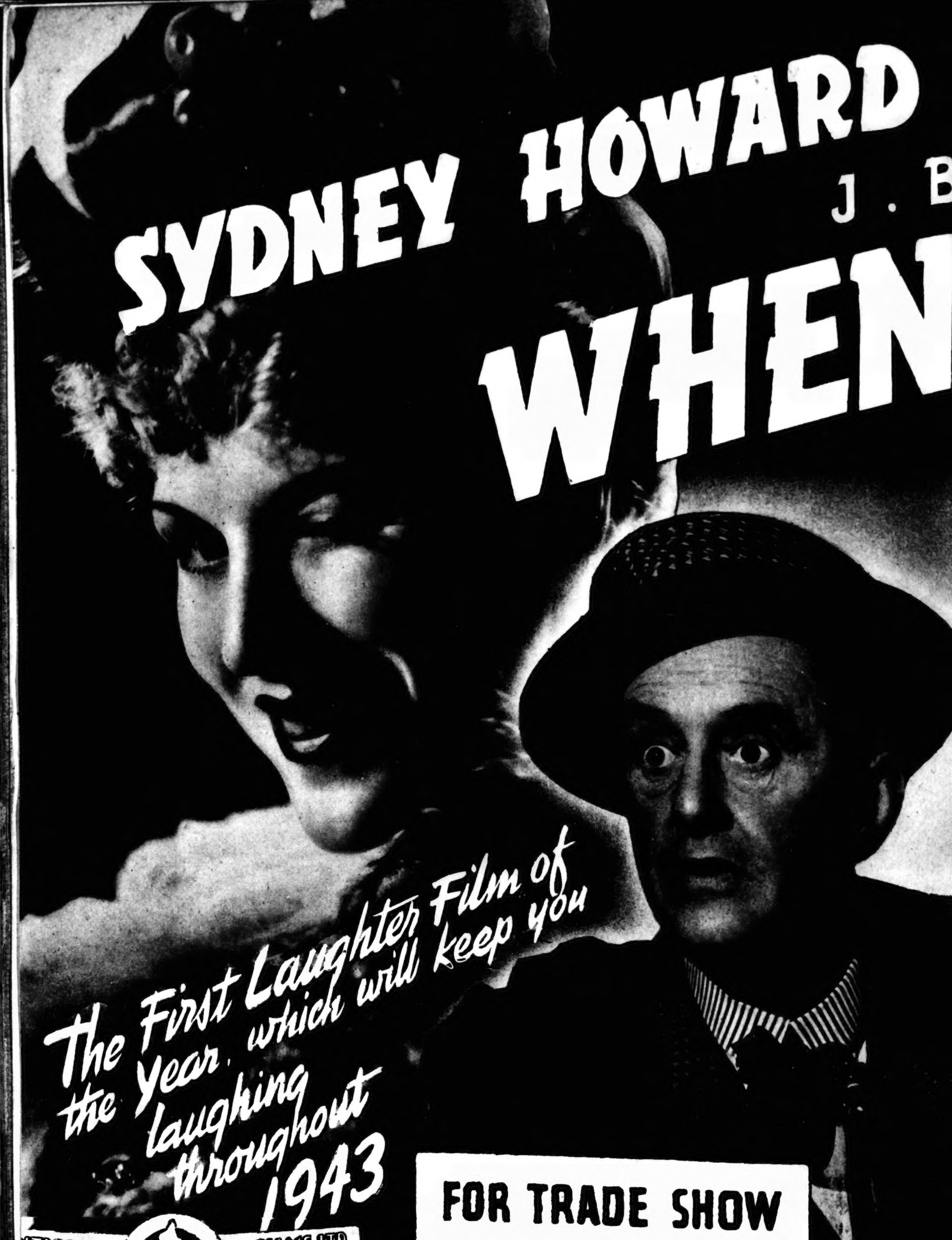
John Baxter

BRITISH NATIONAL FILMS LTD

NEVER

BEFORE IN THE INDUSTRY'S EVENTFUL HISTORY HAS A COMBINATION FORCED ITSELF TO THE FOREFRONT SO SWIFTLY YET SO ENDURINGLY AS BRITISH NATIONAL FILMS THE PRODUCERS AND ANGLO-AMERICAN FILM CORPORATION, THE DISTRIBUTORS. BUILT UP ON A REPUTATION FOR EXCELLENCY AND CONSISTENCY OF PRODUCT THEY HAVE QUICKLY TAKEN THEIR PLACE IN THE FRONT RANKS OF THE TRADE BY A COMBINATION OF YOUTHFUL ZEST AND FRESHNESS OF OUTLOOK ALLIED TO A VETERAN'S KNOWLEDGE OF BOX-OFFICE REQUIREMENTS. ALREADY THEY CAN LOOK BACK ON A LONG LIST OF WELL MERITED BOX-OFFICE ACHIEVEMENTS, A REWARD FOR A SHREWD AND CALCULATING FORESIGHT OF EXHIBITORS' NEEDS AS REFLECTED IN THE EVER-CHANGING TREND IN PUBLIC TASTE. AGAIN BRITISH NATIONAL AND ANGLO-AMERICAN PLEDGE THEMSELVES TO THE SERVICE OF THE INDUSTRY DECLARING THAT THE TRUST PLACED IN THEM BY EXHIBITORS WILL BE EQUALLY WELL MERITED IN THE COMING YEAR. THEIR WISH IS PEACE AND ADDED PROSPERITY FOR THE NATION IN 1943, AND TO THESE ENDS THEY DEDICATE THEMSELVES.

ANGLO-AMERICAN
FILM CORPORATION, LTD.


SYDNEY HOWARD
J. B
WHEN
The First Laughter Film of the Year, which will keep you laughing throughout 1943
FOR TRADE SHOW

3

Jan 14

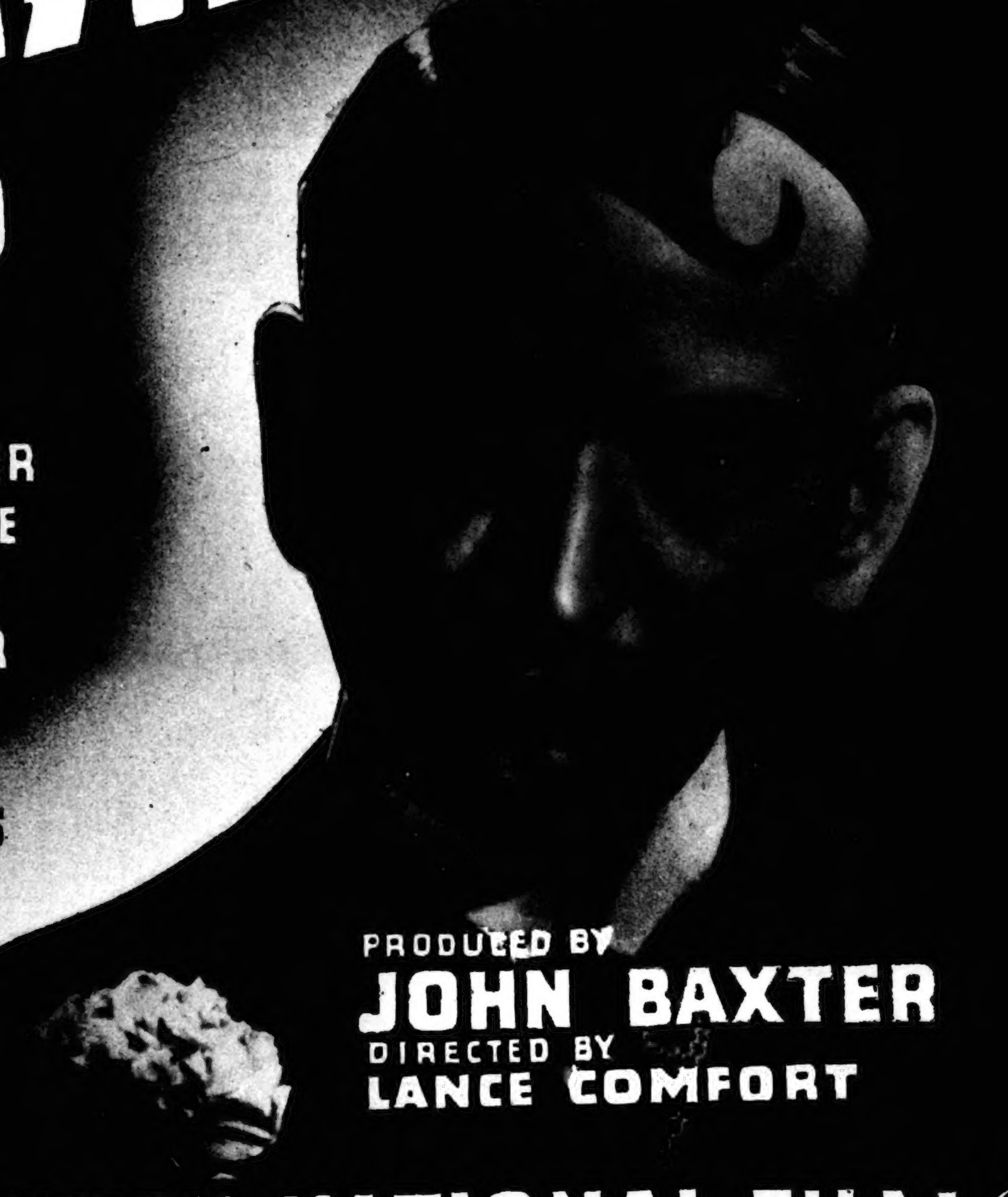
PRIESTLEY'S
WE ARE MARRIED

WITH

RAYMOND HUNTLEY

OLGA LINDO
MARION SPENCER
ETHEL COLERIDGE
LLOYD PEARSON
ERNEST BUTCHER
BARRY MORSE

[illegible]
MARJORIE RHODES



PRODUCED BY
JOHN BAXTER
DIRECTED BY
LANCE COMFORT

A BRITISH NATIONAL FILM

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O-AMERICAN FILM CORPORATION LTD.

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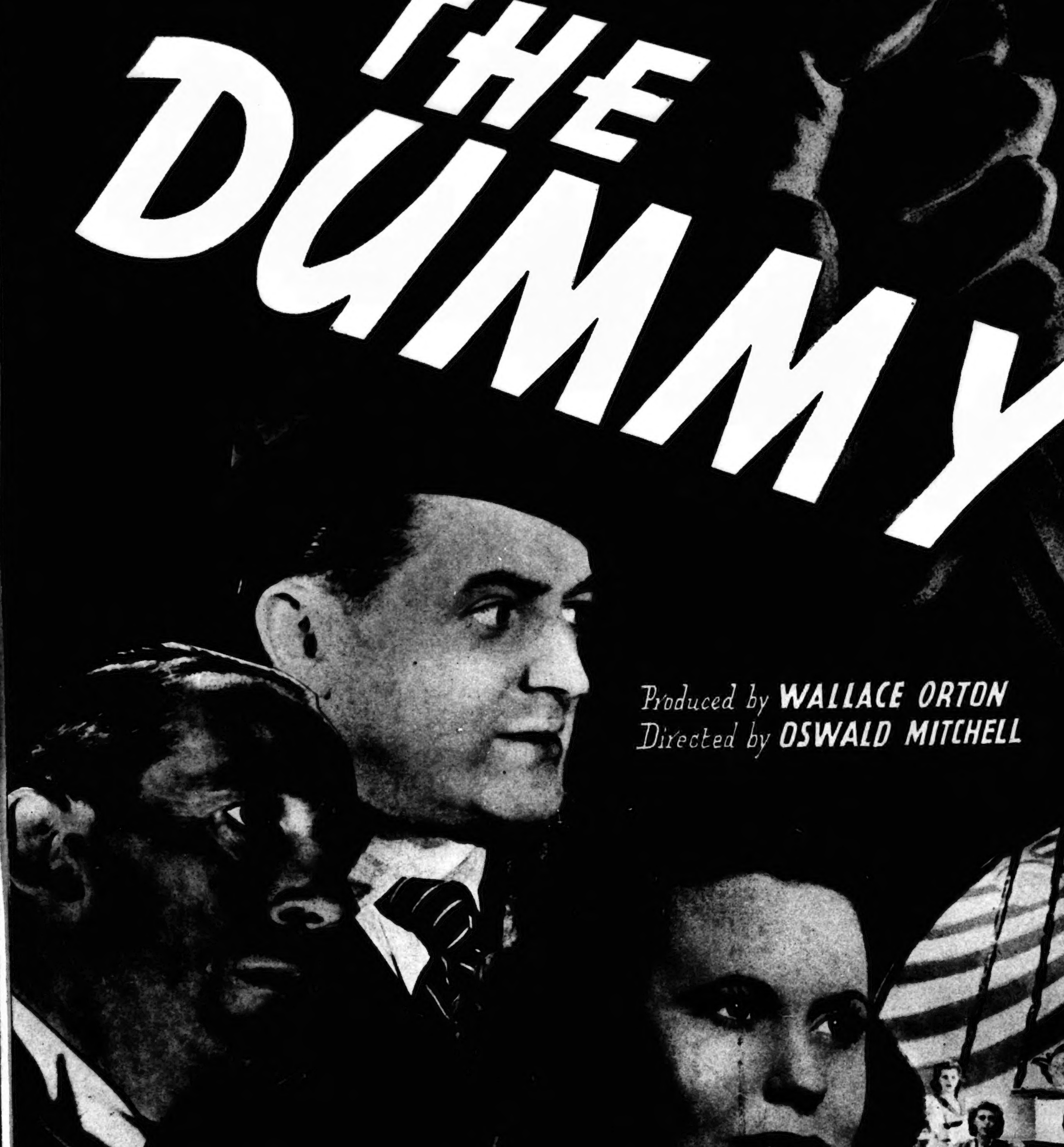
Telephone:- GERRARD 3202-9

JACK WARNE

THE DUMMY



Produced by **WALLACE ORTON**
Directed by **OSWALD MITCHELL**

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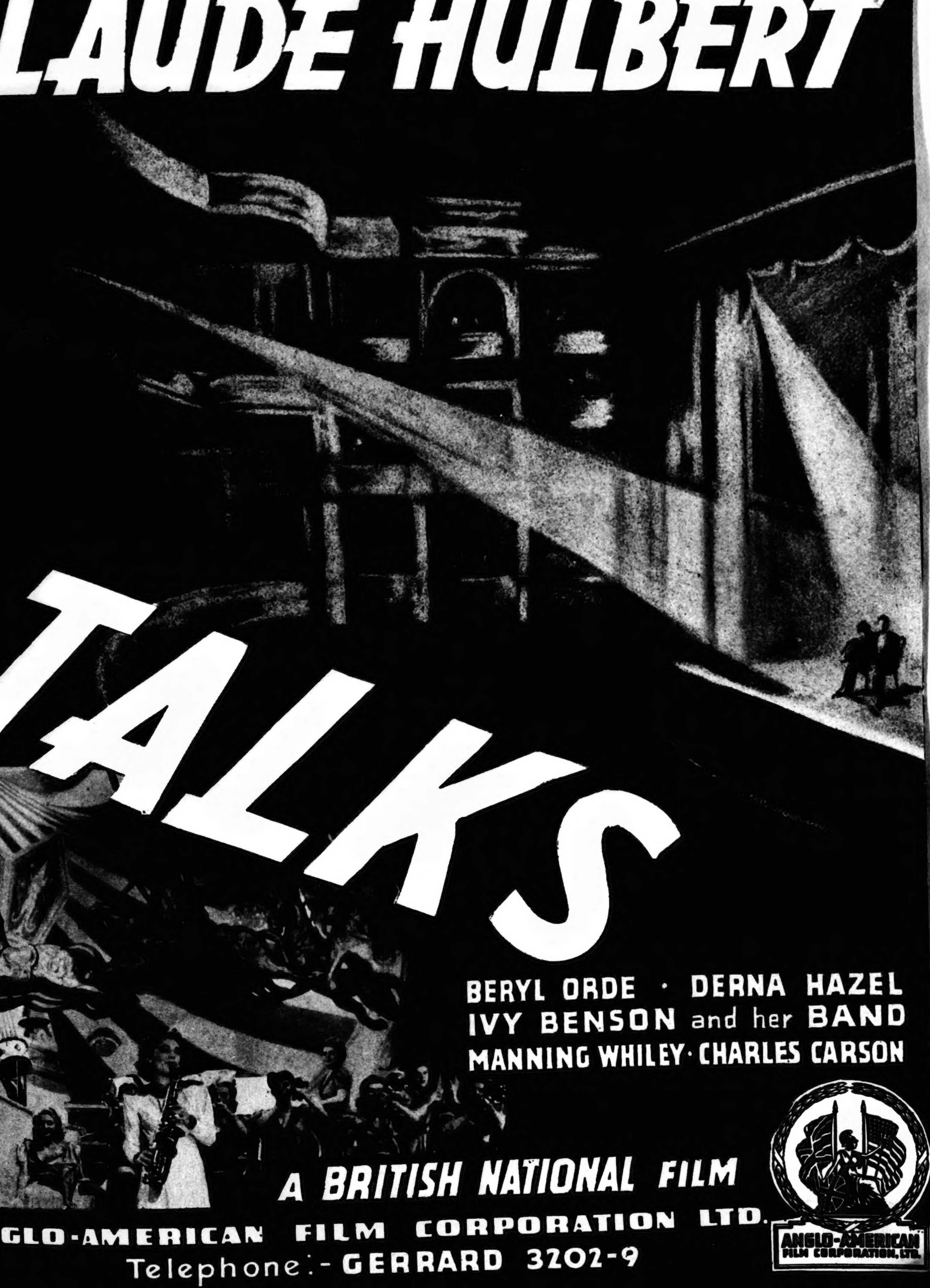
BRITISH NATIONAL FILMS,
119-123 WARDOUR STREET, LONDO



LAUDE HULBERT

TALKS

BERYL ORDE · DERNA HAZEL
IVY BENSON and her BAND
MANNING WHILEY · CHARLES CARSON

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FLANAGAN

THEATRE

with

PEGGY DEXTER

Producer & Director **JOHN BAXTER**

ISH NATIONAL FILMS LTD

BRITISH NATIONAL FILMS, L^TD
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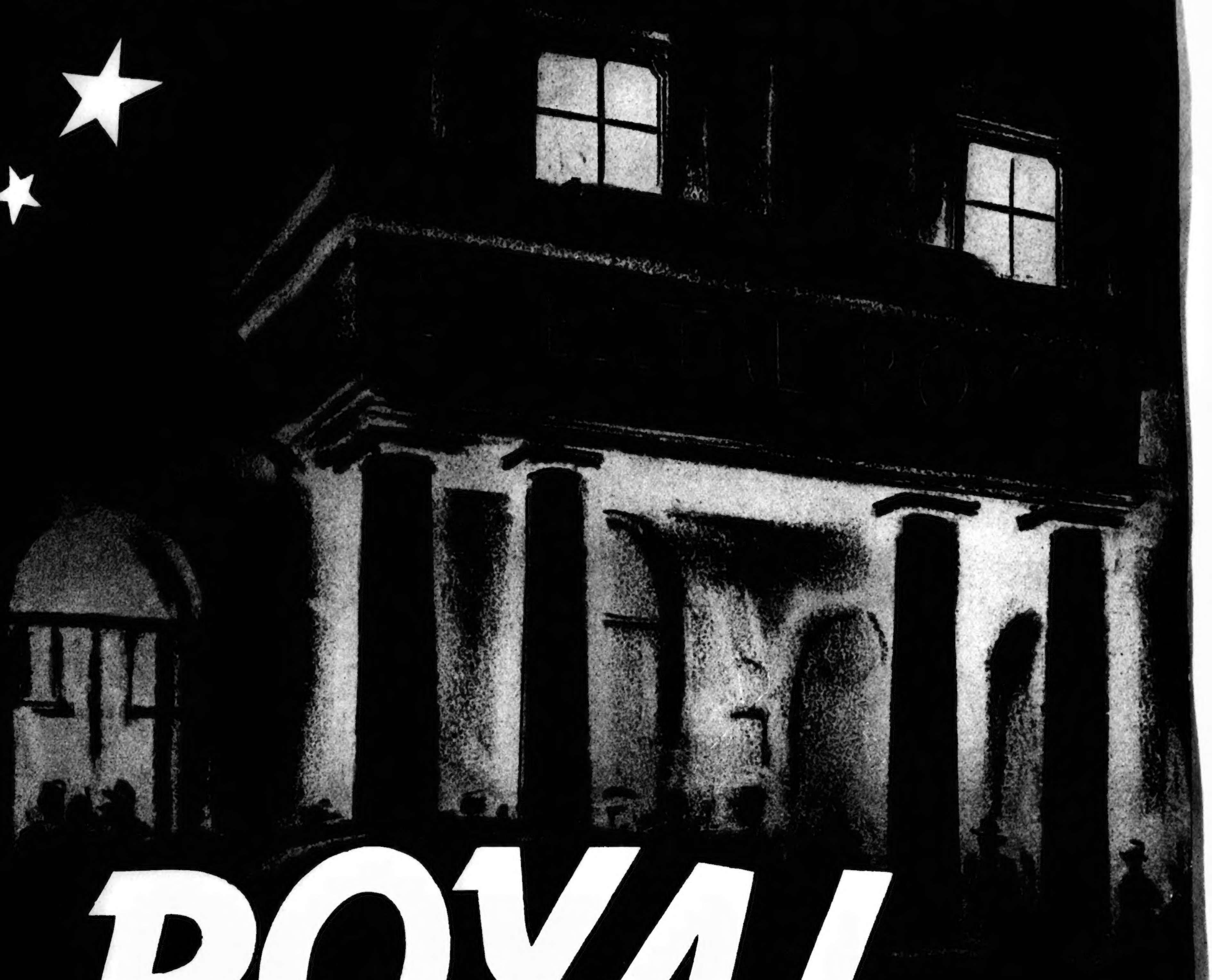
Jan 14

and ALLEN



ROYAL

A BRITISH NATIONAL FILM

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An ALL STAR Cast
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GEORGE BLAKE'S
Monumental Story Tribute
to the Workers of
Great Britain

THE SHIP

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UILDERS

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BIG BEN

BIG BEN! Beloved symbol of a great Empire . . . Booming defiance at its enemies yet bringing inspiration and greetings to its exiled sons and daughters and the free peoples of the world.

Ringing out from the throbbing heart of a Mighty Empire . . . The very Heartbeats themselves! Heartbeats that not a million death bringing missiles could stifle.

BIG BEN CHIMES! And the World knows . . . Britain lives and the Empire can never die!!

A STORY AS MIGHTY IN ITS CONCEPTION AS THE EMPIRE IT PORTRAYS

A **BRITISH NATIONAL** Picture

RITISH NATIONAL FILMS, LTD ● ANGLO-AMERICAN FILM CORPORATION LTD

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ARTHUR LUCAN

& KITTY McSHANE

in Another

OLD MOTHER RILEY LAUGHTER HIT

A BRITISH NATIONAL Picture

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A YEAR OF TRIUMPH BEHIND!
A TRIUMPHANT YEAR AHEAD!

British National wishes and guarantees you a prosperous Entertainment Year in 1943.

Here are the guarantees!

For Trade-Showing this Month.

"WHEN WE ARE MARRIED." The first great laugh hit of the year that will still be on top when the year ends—Sydney Howard in the great J. B. Priestley comedy success. Produced by John Baxter and directed by Lance Comfort.

In the Cutting Room.

"THE DUMMY TALKS." A murder mystery in a music hall and a great entertainment with Claude Hulbert, Jack Warner, Beryl Orde, and a cast of variety topliners. Produced by Wallace Orton and directed by Oswald Mitchell.

In Production.

"THEATRE ROYAL." A bigger, better, funnier comedy than "We'll Smile Again" with Flanagan and Allen, Britain's favourite comedians, produced and directed by Britain's Box-office specialist John Baxter. Can you imagine one greater than "We'll Smile Again"? No need to—this will be it!

"THE SHIPBUILDERS." —George Blake's monumental story tribute to the workers of Britain, comes to you as an outstanding film subject, surpassing anything British National has yet planned. John Baxter promises something greater than "Love on the Dole"! Need we say more!

"BIG BEN." A story mighty in conception of the drama and comedy that is nightly being enacted as the chimes of Big Ben ring round the Empire. If other films are great—this is gigantic!

"POLONAISE." A romantic spectacle, with music that will live for ever. Exhibitors have been demanding a great musical offering. —This will more than meet their demands. A John Baxter production.

"OLD MOTHER RILEY." Yet another uproarious adventure with Arthur Lucan and Kitty McShane. Not a box-office gold mine—a DIAMOND MINE!!!

"THOSE KIDS FROM TOWN AGAIN." An answer to the huge mass of Exhibitors who have been asking for a sequel to the year's surprise Box-office hit "Those Kids From Town."

"THE CANON IN RESIDENCE." A screen version of Victor L. Whitechurch's great novel, title to be changed. Something new in plots and a winner with the British National guarantee.

A new Leslie & Elizabeth Hiscott production.

And, of course—yet another Flanagan and Allen, in active preparation.

BRITISH NATIONAL FILMS LTD

BRITISH NATIONAL FILMS, LTD • **ANGLO-AMERICAN FILM CORPORATION LTD**

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Kinematograph WEEKLY

. 1,865. Thursday, January 14, 1943. Vol. 311

"IN FEARLESSNESS, IN FAIRNESS, IN HONOUR ALWAYS TO MIRROR THE LIVING WORLD SO THAT TRUTH MAY SHINE FORTH CLEANLY, CLEARLY, UPON BRITISH SCREENS"

MAKING HISTORY TWICE A WEEK

BRITISH PARAMOUNT NEWS

CHILDREN BANNED FROM S.O.

Legality Challenged by C.E.A.

ENDEAVOURS by Licensing Authorities to exclude children from Sunday films are being met by a firm attitude on e part of the C.E.A.

The contention is put forward by the Association (and it is rengthened by the recent decision of the L.C.C.) that licensing odies have no powers to make exclusion of children from inemas a condition of licence and that all such demands are efinitely *ultra vires*.

In spite, however, of representations emphasising the illegal pect of the proposed condition some authorities—the Essex nd Cornwall County Councils among them—yet insist upon s inclusion. On the other hand others have responded to the arguments advanced by the Association.

In view of the hardening of the official C.E.A. attitude towards this arbitrary action it is suggested that the aid of the Association's staff should be enlisted. Although in some areas (Warrington for example) the condition has been accepted with reservations on the part of exhibitors, the adoption of this opportunist attitude is not to be encouraged.

A C.E.A. official told the KINE that notwithstanding the exhibitor attitude, the Association was not prepared to accept the condition. Official protests to the Cornwall C.C., accompanied by a hint of instituting proceedings if necessary, has caused the Council to promise further consideration of its former conditions.

Among other authorities whose action in regard to the exclusion of children is being considered are Yeovil, Weston-super-Mare, Chesterfield. Sible-Hedingham and Essex C.C.

Proceedings if Necessary

Cornwall County Council intimated that in respect of Newquay **not only was it unwilling to withdraw the clause, but stated that it had every intention of enforcing it to the fullest extent.**

Essex Exclusion

Essex C.C. Licensing Committee has sanctioned the Sunday opening of kinemas in the urban districts of Braintree and Bocking and the rural districts of Dunmow and Sible Hedingham, subject to the non-admission on such days of children under the age of 16, whether or not accompanied by a parent or guardian.

Continued on page 19

The Carbon Pool

ENSIVE SALVAGE EFFORT URGED

result of the circularisation quests to exhibitors and their ctionists to return to the pool e distributors) the cartons in h carbons are packed, to- r with the copper strippings stub ends and other copper e from used carbons, has very disappointing.

ibitors are therefore again sted by the C.E.A. to treat natter with the importance it ves, and to take the necessary to see that the C.E.A. re- s are carried out.

s pointed out that shortage of ns will mean carbons being ciently packed, with resultant ages. Shortage of copper—a valuable war-time metal— ead to decreased manufacture all its attendant upheavals, fore every scrap should be ged.

is matter was emphasised in port of the meeting of the . Carbon Pool Committee

Continued on page 19

B.F.P.A. Meeting

eadjustment of dates consequent recent conferences with the labour s necessitates a change in the date e monthly meeting of the British Producers' Association, which will be held on Thursday next, January stead of to-day.

CINEMA DAY

Fine Harvest for C.T.B.F.

A RECORD total of £15,601 *has been raised for the C.T.B.F. as a result of the Cinema Day effort.*

Reginald Bromhead presented the following figures of the receipts to the C.E.A. General Council at its meeting on Wednesday:—

	£	*s.*	*d.*
Exhibitors (2/3rds 1d. *per seat*) ...	9,683	7	2
K.R.S. (1/3rd 1d. *seat*)	4,841	13	7
Donations ...	925	0	6
Kodak, Ltd.—special contributions of ¼d. per returned film tin	151	2	8
	£15,601	3	11

The total receipts show an increase of £1,504 16s. 6d. *over those for* 1941 (£14,096 7s. 5d.).

The total of first two items represents 1d. *per seat on* 3,486,009 *seats.*

Birmingham, Sheffield and Northern Ireland results are not included.

NO ALTERATION WITH GRADING

C.E.A. Decision

Arising from a submission from West of England branches on the question of re-grading kinemas for C.E.A. subscription purposes, it was unanimously decided at Tuesday's Legal, Finance and Parliamentary Committee of the C.E.A. that it was inopportune to interfere with grading at the present time.

◆

TO FREE TRUSTEES

C.E.A. Amendment of Rule

A proposed amendment of rule is to be submitted to the annual meeting of the C.E.A. which will remove the present anomaly under which a trustee of branch funds cannot hold any other office in the branch.

A decision to put forward this amendment was reached by the Legal, Finance and Parliamentary Committee on Tuesday.

Proposals for Increased Bonus

N.A.T.K.E. CLAIM TO C.E.A.

A CLAIM for a new cost-of-living bonus operating upon the basic wage in a manner different from that now in force was presented on behalf of the N.A.T.K.E. to the C.E.A. on Monday last. It was considered by the General Purposes Committee on the following day.

Instead of being operated by a percentage method as at present, the new claim institutes flat rates on the wage scales.

The proposals and the former percentage increases are set out for comparison.

New Proposals.

	Bonus
Basic wage under £2	20s.
Basic wage £2 to £4	25s.
Basic wage £4 and over ...	30s.

Old Rates.

	Aug. 1941.	Feb. 1942.
Basic wage up to £3	15%	25%
Basic wage £3 and over	12½%	20%

*[Examples of the application of the proposed bonus as compared with the existing agreed bonus appear on page 27.—*ED.]

Sale Assessment Appeal

Cheshire County Valuation Committee which has granted several time extensions in respect of the appeal of the Pyramid kinema, Sale, in regard to the assessment, has refused to grant any further extension.

First Everywhere Every Time

BRITISH MOVIETONE NEWS

KINEMATOGRAPH
WEEKLY
EDITORIAL & GENERAL OFFICES
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Telephone: Temple Bar 2463 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G. Rayment
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Advertising Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
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1943—A WARNING

SINCERELY as we wish our readers and the Trade in general ever-growing success and prosperity in 1943, with every good wish, we feel the need to add a warning. There is a distinct danger that prosperity may go to our heads and, worse still, attract a host of get-rich-quick outsiders.

One happy day hostilities will end, but meantime we have to remind all who have the best interests of the Industry at heart that the price of victory will be a return to competitive trading. The masses may not earn less when peace comes, but there will be more channels for their spending-money. Horse and dog racing, football, drink and sweets will cease to be restricted or rationed and each will tug more vigorously at Mr. and Mrs. Everyman's purse-strings.

Yet despite this prospect, which should steady us, we have cause to view with concern the feverish buying and selling of kinemas, the dizzy Stock Exchange quotations and the speculations of those who look upon the film business as no more than a gamble. Betting, in its place, is not for us to criticise, but a good deal of sweat and toil went into the building up of our Industry, and few could anticipate without anxiety our post-war reconstruction being jeopardised by irresponsible touts and promoters.

Men of the calibre of J. A. Rank and A. G. Allen are, of course, valuable and welcome additions to our ranks, but such leaders are few in numbers, however important in status. It is to the out-and-out gambler and his victims, those who supply the mug money, that we principally address our warning. Our future, our very existence, depends on honest trading, honest finance and honest service. To those who dedicate their work to these ends we extend our confident best wishes for the New Year.

Long Shots

WHILE the story that Lieut.-Col. S. K. Lewis is to join A.B.C. as theatre controller is accepted throughout the Trade, it is not yet officially confirmed. No doubt the board of directors will put all questions at rest in due course, but at the moment to talk of his definite appointment to this post is, strictly speaking, premature.

TOM O'BRIEN'S sudden swoop upon the C.E.A. for an increased cost-of-living bonus for his members, involving a new method of computation, is not without its comical side. A body of exhibitors who have always been declaring against percentage and in favour of flat rates are now invited to implement their preference in the field of wages.

MANY folk in the labour world have in the past preferred percentage to a flat rate rise as offering better grading. As the new proposals run, a youth who is earning 15s. a week basic gets a £1 rise, while one who is earning 39s. basic gets no more. While the boy has his actual basic rate advanced 133 per cent., the higher-remunerated only obtains an advance of 50 per cent. Perhaps the C.E.A. will point this out.

I WONDER how many remember the page-boy who, at the opening of the Granada, Dover, in January, 1930, presented the Lady Mayoress with a bouquet. He is now a freeman of his native town, this honour having been conferred on him on Monday. He is now Petty Officer Thomas William Gould, V.C., who at 29 has been awarded the V.C. for his part in removing two unexploded bombs from the submarine *Thrasher*. The best of good fortune to Dover's latest freeman.

NORTHERN IRELAND is looking forward with keen enthusiasm to the dinner dance of the C.E.A. Branch on January 20, when President W. J. Speakman, Lt.-Col. S. K. Lewis and W. J. Gell are to be among the guests from England who will attend.

THE whole day looks like being a busy one, for an installation meeting is arranged for the morning, followed by a luncheon Government and civic officers have promised to attend, and the affair looks like being a jolly occasion in Northern Ireland's best manner.

THE Home Guard scheme in Northern Ireland, which si working as well there as in any part of Great Britain, owes much to the untiring efforts of Major George Lodge, as liaison officer. He has had as his aides John D. Russell and T. H. Macdermott, who hold captain's rank.

NO task has been too formidable for George Lodge to attempt, and succeed in, whether recruiting for the H. G., arranging for the screening of two to three hundred training film every month, or carrying on liaison duties for the Trade with the Services in general.

CLAUDE FRIESE - GREENE'S sudden death, at the age of 46, has taken away from British studios not only a very capable cameraman, ingenious, skilful and resourceful, but a thoroughly likeable fellow of warm friendliness. No matter how busy he might be on a set, I always found him ready to step aside for a handshake and a few friendly words.

A SON of the man whose genius and perseverance made kinematography a practical thing, Claude was ready to further any movement which made for public recognition of William Friese-Greene's great achievement. He visited Bristol in 1939 on the occasion of the unveiling of a memorial to his father at the Orpheus Kinema, Henleaze, and took considerable interest in the effort, hindered by the war, to provide a national memorial in Bristol.

RECENT notices of the untimely death in action of Flight-Lieut. R. H. Hillary, 23-year-old author of "The Last Enemy," omit one item of interest regarding this brilliant airman. He recently collaborated with J. O. C. ("Jock") Orton on an original script for Michael Balcon, which is on the Ealing programme schedule.

THE public for the documentary film of scientific value is increasing rapidly. The secretary of the London Scientific Film Society, at the opening meeting of its fifth season last Saturday, announced that membership was the biggest since the war began, being very nearly up to peace time standard. The annual meeting is on February 6.

MEMBERS present saw an intensely interesting programme, having Civil Defence as its theme. Films shown were "Control Room," produced by Shell Film Unit; "Decontamination of Streets," by Verity (Sydney Box and Jimmy Carr); and "U.X.B.," again produced by Verity for the Directorate of Army Kinematography. The latter runs an hour, but owing to lack of time the first two reels only were shown.

"WATER Relaying" (Shell), "A Tale of Two Cities" (M. of I.) and "Surface Shelters" rounded off the programme. The last-named was an experimental film on 16 mm., and was introduced by F. Walley, B.Sc., Executive Officer in charge of the field work of the experiment, who also commentated the film. Some excellent slow-motion shots made at 1,300 pictures per second enabled every movement to be studied carefully.

NEW portmanteau words continue to make their appearance within our Industry. The latest is "cinemobiles," which concisely sums up the mobile projection unit operated by the American Red Cross Unit to give sh to U.S. soldiers in this cou The plan being developed is have sufficient of these units provide shows at each U.S. A club throughout the country.

WHAT is the mystery beh the withdrawal from Ita screens of the feature length on the life of the Pope, which given its premiere in Rome before Christmas, under the of "Pastor Angelicus"?

IT was extravagantly praised first as a film masterpiece, in spite of popular support now been put into cold store. suggested reason is that Pope's emphasis on the need peace is not liked in some quar and Nazi influence is alleged.

FAKENHAM, Norfolk, is a li out of the way, but not so off the map, surely, that it has heard of Hull. It was at Hull little while ago that the authori thought that a woman was not fit and proper person to hold kinemal icence, but the stir the decision made compelled authorities to change their mind

NOW Fakenham has ruled a kinema ought not to be by a woman, and a man substi for Miss Nora English is to be pointed as soon as possible. has been in the business for years, and has supervised eve thing since the manager's depa ture nearly a year ago.

TWO objections raised to lady's appointment are jus little ludicrous. One is that could not act as chucker (neither could a number of ma gers), and the other, voiced by police superintendent, was that Home Office regulation couched in masculine terms, so by implication excluded feminine. That contention car to its logical conclusion in oth fields would produce chaos.

AS I stepped into the lift C.E.A. headquarters on Tu day last I found Alec King ahead of me. He refused to the lift until he had asked, your journey really necessary That's what comes of appoint these people to these Regional j

TO mark a happy associat with Arthur Cohen and recognition of valuable servi efficiently rendered to Od Theatres, Ltd., the managing di tor, executives and staff of the co pany gathered at a pleasantly formal gathering at 49, Park L last week, when a presentation made to Arthur Cohen, who cently severed his connection Odeon to join the new Ma Circuit as booking director. presentation took the form o solid silver tray.

THOSE who gathered on occasion had a sadder duty perform this week when the ne sity arose to tender condolence the colleague they had honoure few days previously on the de of Mrs. Cohen, which took place Sunday. Many others beside immediate co-workers will with them in offering heart sympathy to Mr. Cohen on his l

THE STROLL

Close-Ups
by
SCREENCOMBER

For the Tiny Tots

NCE upon a time—and this, kiddies, is the true story of ck and His Bean Stalkie "— e was a simple city lad called , who had many, many beans, when the news of these beans hed far-off Wardour, a gentle- who called himself a pro- er, but who was called all sorts ame besides, journeyed forth a proposition.

he told Jack if he would loan some beans he would plant them he good earth of Wardour and duce for him a great, bean kie. And Jack was thrilled and ded the producer gentleman beans, which were duly nted. And Jack was most im- ssed, for although he had diffi- y in understanding the pro- er gentleman, who spoke a nge broken Wardour English, gathered that his fortune was e and wondered why he had ked to make all those beans n this obliging gentleman ld have made them all for him.

To Make it Grow

UT when weeks went by and there was still no sign of the kie Jack began to get per- bed; but the foreign gentle- n was kind and patient explained to Jack that stalkie couldn't grow with- fertiliser and Jack asked him at kind of fertiliser and he plenty of dough. And Jack ssed he must be using an awful of dough, because every time called at the office where the kie was being nurtured there e so many people loafing und.

nd after weeks and weeks, ing which Jack supplied more more fertiliser and more and re loafers were engaged to use the dough, there came a day en the producer gentleman said t the first shoots were in the can, although Jack didn't like ned beans he was content.

Trimming

ND the stalkie sprouted and sprouted, but every time a oot appeared another foreign ntleman called "The Cutter" me along with a great pair of ssors and sliced it off and said y must reshoot. And then the ducer would call on Jack for re jack.

nd it grew and grew and grew til one day Jack asked if he ld see his stalkie, but they nted out that he couldn't appre- te it in its rough state, but he sisted, and the producer said Oh, well," and the others said Oh, hell," and so they said .K.," he could see the rushes, he said that he hadn't been wing rushes and what he nted to see was his beans stalkie.

A Climbing Demon

ND they shrugged their shoulders and said: "What ld you do with a guy like that?"

Continued on page 27

Tony Reddin, Paramount's publicity manager, Miss Miriam Jordan, Maj-Gen. Henry J. F. Miller and F. E. Hutchison, general sales manager of Paramount, photographed at the Plaza premiere of WAKE ISLAND

N. IRELAND APPOINTS NEW OFFICERS

Fligelstone's Gift to Branch

THERE was a pleasing and quite unexpected incident at the meeting of the Northern Ireland branch of the C.E.A., when J. D. Russell, the chairman, was presented by Major Theo. H. Fligelstone, M.C., with a chairman's gavel of Irish wood, suitably inscribed.

Major Fligelstone said he made the presentation as a token of his appreciation of the kindness extended to him by members of the branch.

Accepting the gift amid applause, Mr. Russell expressed the deepest thanks of the members for the handsome gift which he assured Theo would be treasured.

An application for membership from the Picture House, Lisburn, was approved, as was the request from the Crumlin, Belfast, for the recognition of H. Bell as its delegate, and Mrs. K. Stross and P. M'Ilroy for the Lisanskea and Aughnacloy kinemas.

The secretary stated that he had learned that the report of the Northern Ireland Juvenile Committee was about to be issued and would contain some reference to kinemas and the admission of children. It was decided to examine the report as soon as received.

Petrol Allowances

Following the reading of a letter from the General Secretary explaining the difficulties of getting petrol allowances, **Ben Bloomfield** expressed dissatisfaction with the position and urged further action.

On the proposition of **Mr. Wilton**, it was decided to refer the matter to the new committee.

It was reported that the replies to the film questionnaire on condition of films were coming in well, but it was agreed to remind members who had not replied the need for doing so.

Slides were approved for the United Services Reading Room and Comrades of the Royal Air Force, but not for N.A.A.F.I. recruiting campaign.

Further donations were acknowledged to the Hospitals Equipment Fund.

The main business of the meeting was to examine the nominations for officers of the branch.

Following the report on nominations, **J. D. Russell** asked that his name be withdrawn as a candidate for the chairmanship. He believed that honours should go round, and he had been honoured by being their first chairman.

John Curran also asked that his name should be withdrawn. He had been greatly touched by the requests for him to go forward, but he was a comparative newcomer to the Industry, and in addition, his duties in connection with the Curran Circuit prevented him having the time to give to the office.

The New Chairman

T. H. MacDermott, of the Classic, Belfast, was then unanimously chosen chairman, and B. Mc. K. M'Guigan, vice-chairman; John Quinn was again chosen as treasurer, and the committee as follows: Messrs. John Curran, George Lodge, E. Bryans, H. Wilton, D. Finney, Ben Bloomfield and T. J. Furey.

Social Function

It was decided to hold the installation meeting on January 20, followed by a luncheon and a dinner dance in the evening.

Distinguished guests will be attending the dinner dance, for which all tickets have been sold and a waiting list has been drawn up. The guests are to include W. J. Speakman, Lieut.-Col. S. K. Lewis, W. J. Gell, C.B.E., in addition to heads of the local Services, Government and Civic chiefs.

Dame Sybil Thorndike has accepted the Presidency of the new Film Society, which has been formed in Colwyn Bay (North Wales). So far, over 400 members have enrolled. Film enthusiasts among permanent residents and civil servants temporarily billeted in the town have collaborated in forming the Society.

Laboratories Form New Association

WITH the aim of setting up a responsible organisation to handle collective bargaining with employees laboratory companies have formed the Association of Film Laboratory Employers.

The following companies have joined the Association :—Denham Laboratories, Ltd.; George Humphries and Co., Ltd; General Film Distributors, Ltd.; Hendersons Film Laboratories; J. H. Martin, Ltd.; Olympic Kinematograph Laboratories, Ltd.; Sydney Wake, Ltd.

The Executive Committee consists of the following, with S. E. Cash as independent chairman :—H. G. Boxall, S. F. Ditcham, R. Henderson, J. Ojerholm, R. Terraneau, S. Wake.

Discussions are taking place with other laboratory companies with a view to their joining as members.

The address of the Association is 51, Lincoln's Inn Fields, W.C.2. Telephone: Holborn 0625-8.

◆

From Our Letter Bag

Has the C.M.A. a Bad Tie-up?

In spite of Mr. Pember's brave assertion of great resurgence of social conscience and collective strength (where have I heard that before?), I am still of the opinion that a bad move has been made by the C.M.A. in linking up with a staff organisation. Wrap it up as he will, the fact remains that the members are not "consorting with their peers."

On reflection, I must agree one phrase in my last letter was unfortunately worded. It is no part of my code to be offensive to those who do not share my views, and so I would ask Mr. Pember to accept, on behalf of his members, my apology.

At the moment I have a full-time job of work to do, but if in the future I have leisure I will most certainly take advantage of Mr. Pember's gracious permission to form a rival organisation. From the many letters I have received I do not think it will be at all difficult.

ARTHUR HIGGINS,
Regal, Halifax.

Supplies of Spares

It was reported to the General Council, on Wednesday, that the General Purposes Committee had had a preliminary discussion with the Ministry of Supply as to spare parts for kinematograph apparatus to replace current wear and tear, and will report further as this matter progresses.

Application had been made (it was reported to the General Council) to the Board of Trade for supplies of floorcloths, but it is not possible to obtain priority for civilian use, and floorcloths for kinemas can only be obtained from shops in the usual way.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 14 AND WED., JAN. 20

Thursday

Springtime in the Rockies (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Betty Grable, John Payne, Carmen Miranda, Cesar Romero, Harry James and His Music Makers, Charlotte Greenwood, Edward Everett Horton, Frank Orth, Jackie Gleason. **Director:** Irving Cummings.

Gorgeous Betty Grable, recently voted Glamour Star No. 1 in a gay, romantic story set in a breath-takingly beautiful background.

Lake Louis, a Canadian beauty spot known the world over for its panoramic grandeur, forms the colourful locale, which is enhanced on the screen by the use of dazzling Technicolor.

Lavish staging provides additional eye appeal to the spectacle, while Harry James with his ace swing band offers intriguing arrangement of four rich new tunes by that brilliant composing team Mack Gordon and Harry Warren.

One of the many highlights of this sparkling medley of romance, comedy, melody and beauty is Carmen Miranda's ingenious latinising of the famous song hit, "Chattanooga Choo Choo."

Stand by All Networks (*Columbia*)

Studio One. 10.45 a.m.

Cast: Florence Rice, John Beal, Margaret Hayes, Alan Baxter, Mary Treen, Pierre Watkin, Tim Ryan, Boyd Davis, Kenneth MacDonald and Pat McVay. **Director:** Lew Landers.

As a pre-Pearl Harbour radio reporter warning America against sabotage and possible enemy action, John Beal, co-featured with Florence Rice, has a powerful part in a tense and thrilling story.

Beal, as an on-the-spot radio commentator, uncovers evidence of a woman flier's association with enemy agents, but finds it impossible to tell his story. Pearl Harbour has intervened, and the Nazis are broadcasting faked recordings—in Beal's voice—which spread disunity and demoralise the people.

Hunted by the police, the radio ace himself hunts the Nazis. Clever detective work tracks them down in a film which is said to move with bullet-like velocity.

Friday

Lady Bodyguard (*Paramount*)

Paramount Private Theatre. 10.30 a.m.

Cast: Eddie Albert, Anne Shirley, Roger Pryor, Raymond Walburn, Maude Eburne, Ed Brophy. **Director:** William Clemens.

A fast-moving, romantic thriller dealing with the adventures of a test pilot and his attractive female bodyguard. The young lady in question is appointed to this unusual position when an insurance policy for the test pilot is made out for the sum of 1,000,000 dollars instead of a mere 1,000 dollars. Needless to say, complications set in, and the pace grows faster and more dangerous when the pilot's beneficiaries endeavour to bring about his death in order that they may collect the insurance. The job of the lady bodyguard is not an enviable one in consequence.

The picture affords first-rate entertainment for audiences of all kinds.

The Daring Young Man (*Columbia*)

Studio One. 10.45 a.m.

Cast: Joe E. Brown, Marguerite Chapman, William Wright, Claire Dodd, Lloyd Bridges, Don Douglas, Frank Sully, Ben Carter, Eddie Laughton, Robert Emmett Keane, William Forrest and Robert Middlemass. **Director:** Frank R. Strayer.

With a stronger story than usual, Joe E. Brown has the opportunity of weighing in with a prime piece of clowning in his latest comedy. In the course of the story the mammoth-mouthed comedian turns skittle-alley bowler to build up his muscles for National service, and inadvertently bowls over the king-pins of a Nazi spy ring.

In addition to portraying the usual good-natured goof who is weak in the knees from love and weak in the head from birth, Joe E. Brown appears in a rib-tickling dual rôle as a cigarette-smoking, dice-rolling, two-fisted grandmother. Marguerite Chapman has the rôle opposite him as the girl friend for whom the diffident lover "dares all."

Ellen Drew and Richard Denning are co-starred in British Lion's ICE CAPADES REVUE, which is being Trade shown this week

Monday

False Clues (*Columbia*)

Private Theatre. 10.45 a.m.

Cast: Bill Elliott, Tex Ritter, Frank Mitchell, Shirley Patterson, Larry Parks, John Miljan, Ian MacDonald, Lloyd Bridges, Gertrude Hoffman, Earl Gunn, Boyd Irwin. **Director:** Lambert Hillyer.

This story offers an action-packed outdoor adventure yarn dealing with the combined efforts of the Royal Canadian Mounted Police and the hard-riding cowboys of the range in blasting fur thieves off the border separating Canada and the United States.

Elliott is seen as Sergeant Bill Cameron, of His Majesty's Mounted Patrol, while Ritter appears as an easy-going, two-fisted cowboy—both seeking to protect Shirley Patterson from the machinations of a murderous gang.

Tuesday

That Other Woman (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Virginia Gilmore, James Ellison, Dan Duryea, Janis Carter, Alma Kruger. **Director:** Ray McCarey.

Gay, rollicking, romantic comedy, featuring Virginia Gilmore and James Ellison as a secretary and her handsome boss.

Virginia's in love with James, but he's oblivious to her charms until she digs down into her bag of feminine wiles and produces some novel and hilarious ideas on how to get her man from "that other woman," played by Janis Carter. They not only work, but provide the film with lots of laughs and surprises, as well as Virginia with considerably more than she had bargained for!

Dan Duryea has an amusing rôle as a Southern gentleman who constantly upsets Virginia's well-laid plans, while Alma Kruger plays the wily grandmother who helps in the romantic campaign.

Moon and Sixpence (*United Artists*)

Studio One. 11 a.m.

Cast: George Sanders, Herbert Marshall, Steve Geray, Doris Dudley, Eric Blore, Albert Basserman, Molly Lamont, Elena Verdugo, Florence Bates, Heather Thatcher, Robert Grieg, Kenneth Hunter, Irene Tedrow.

Somerset Maugham's world-famous story of the middle-aged London stockbroker, Charles Strickland (George Sanders), living a commonplace, regulated, respectable life, who one day walked out on his wife (Molly Lamont) and children, leaving them unprovided for, whilst he disappeared in Paris.

The common belief was that Strickland had left his wife for another woman, but when Geoffrey Wolfe (Herbert Marshall) eventually tracked him down in Paris he found him living in poverty, alone, not interested in any other woman or in women at all. He has one passion only, the passion for colour, the driving, compelling desire to paint.

Paris proved empty and drab to the colour-enraptured imagination of Strickland. He resolved to seek inspiration in the South Seas, and finally found it in Tahiti until he succumbs to the dreaded tropical disease of leprosy.

Wednesday

Manila Calling (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Lloyd Nolan, Carole Landis, Cornel Wilde, James Gleason, Martin Kosleck, Ralph Byrd, Charles Tannen, Ted North. **Director:** Herbert I. Leeds.

A topical, dramatic story of violence and high adventure. "Manila Calling" is the first picture of America's guerilla fighting in the Philippines.

A handful of Americans are trapped by the Japs in the jungles of Bataan after the withdrawal of the American forces from the island. Fierce fighting men with engineering knowledge, th struggle desperately to set up commu cations to get vital messages throu and, when the opportunity arises, har the Japs and destroy their communi tions.

Joe E. Brown in a scene from the Columbia production, THE DARING YOUNG MAN

Suspense, dramatic action and te thrills prevail throughout, relieved b romantic interludes between Ll Nolan and Carole Landis, and mome of appealing humour from James Gleas

Ice Capades Revue (*British Lion*)

Studio One. 11 a

Cast: Ellen Drew, Richard Denn Jerry Colonna, Barbara Allen, Ve Vague, Harold Huber, Marilyn H and famous international skati stars. **Director:** Bernard Vorhaus.

Advised as being the most spectac musical ice hit in years. Spectac comedy, music, romance and skat thrills blended together to form gr unusual entertainment.

Story of the inheritance by Ja Porter (Ellen Drew) of an almost ba rupt ice rink, a host of commitme and creditors.

Pathos, sentiment, romance a humour are included in the unfolding the plot of a rival rink owner to the property at a knock-down price close the show, with the consequent missal of the staff.

Pluck, hard work, and a degree luck foil the plans of the opposition, the show goes on.

Arabian Nights (*G.F.D*

Leicester Square Theatre. 2.30

Cast; Jon Hall, Maria Montez, Sabu, Erikson, Billy Gilbert, Edgar Barr Richard Lane, Turhan Bey, Qualen. **Director:** John Rawlins

A new romantic screen team is seen Universal's colourful and exciting tasy, "Arabian Nights." Jon partners the lovely new Spanish Maria Montez, and co-starring with is the famous Indian actor Sabu.

"Arabian Nights," story of the lov the dethroned Caliph of Bagdad fo beautiful dancing girl, is the first Te color to come from Universal since " of Jazz," and portrays all the pagea of the East as only colour photogr can.

Glittering with beautiful girls, am them six special lovelies, with la settings and authentic backgrounds the Orient, this feast of entertain must rate as one of the biggest box-o draws of 1943.

Continued on page 14

SOMEWHERE ON LEAVE

Frank Randle, Harry Korris, Dan Young, Robby Vincent, Toni Lupino, Pat McGrath, Tonie Edgar Bruce, Edna Wood, Vincent Holman, Noel Dainton, Sidney Monckton, John Varley, Clifford Cobbe, Elizabeth Wilson, Esme Lewis, Nan Hopkins, Hilda Jones, Ernie Dillon.

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BUTCHER MANCUNIAN PRODUCTION

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Producers and Distributors of British Films

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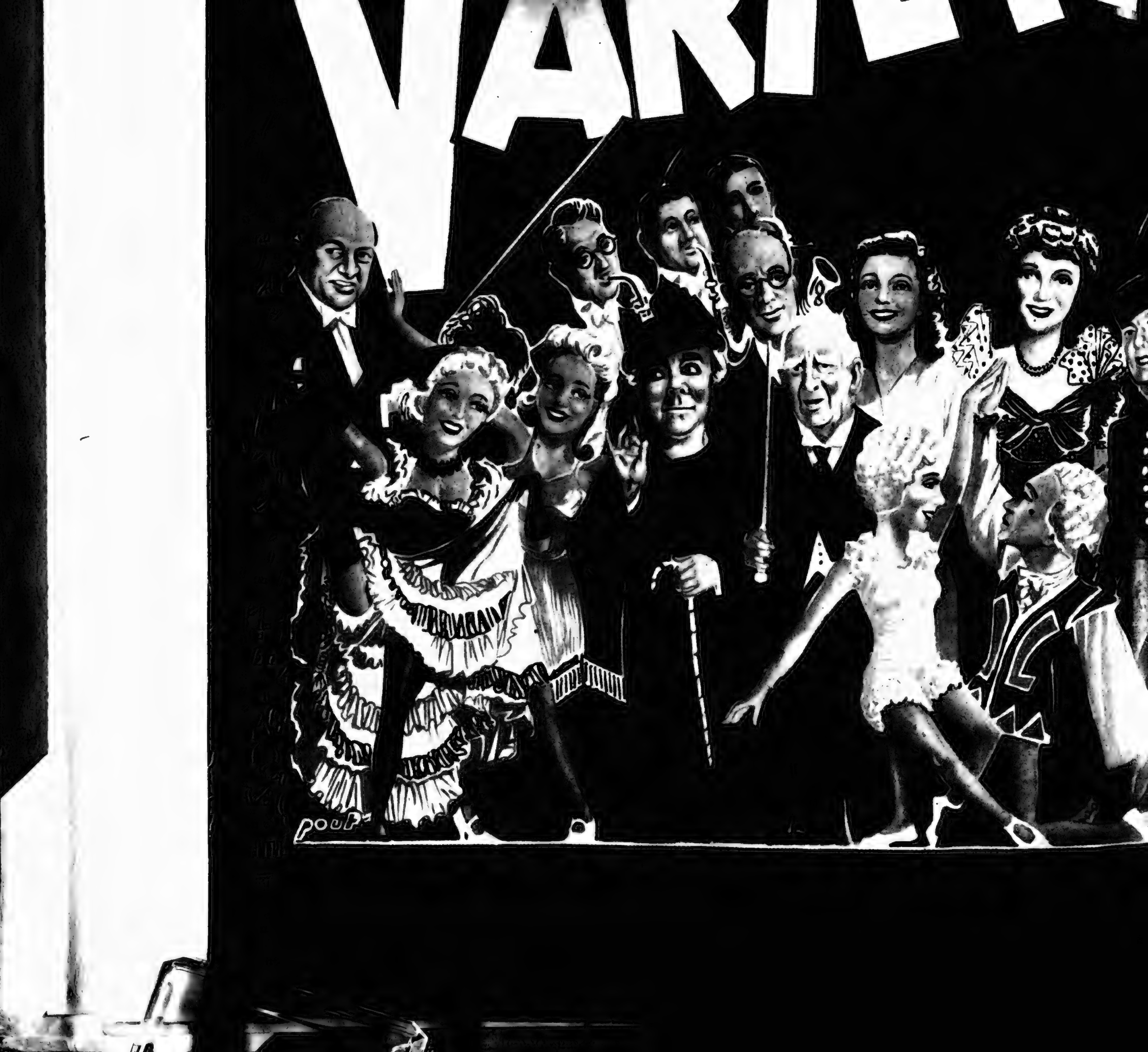
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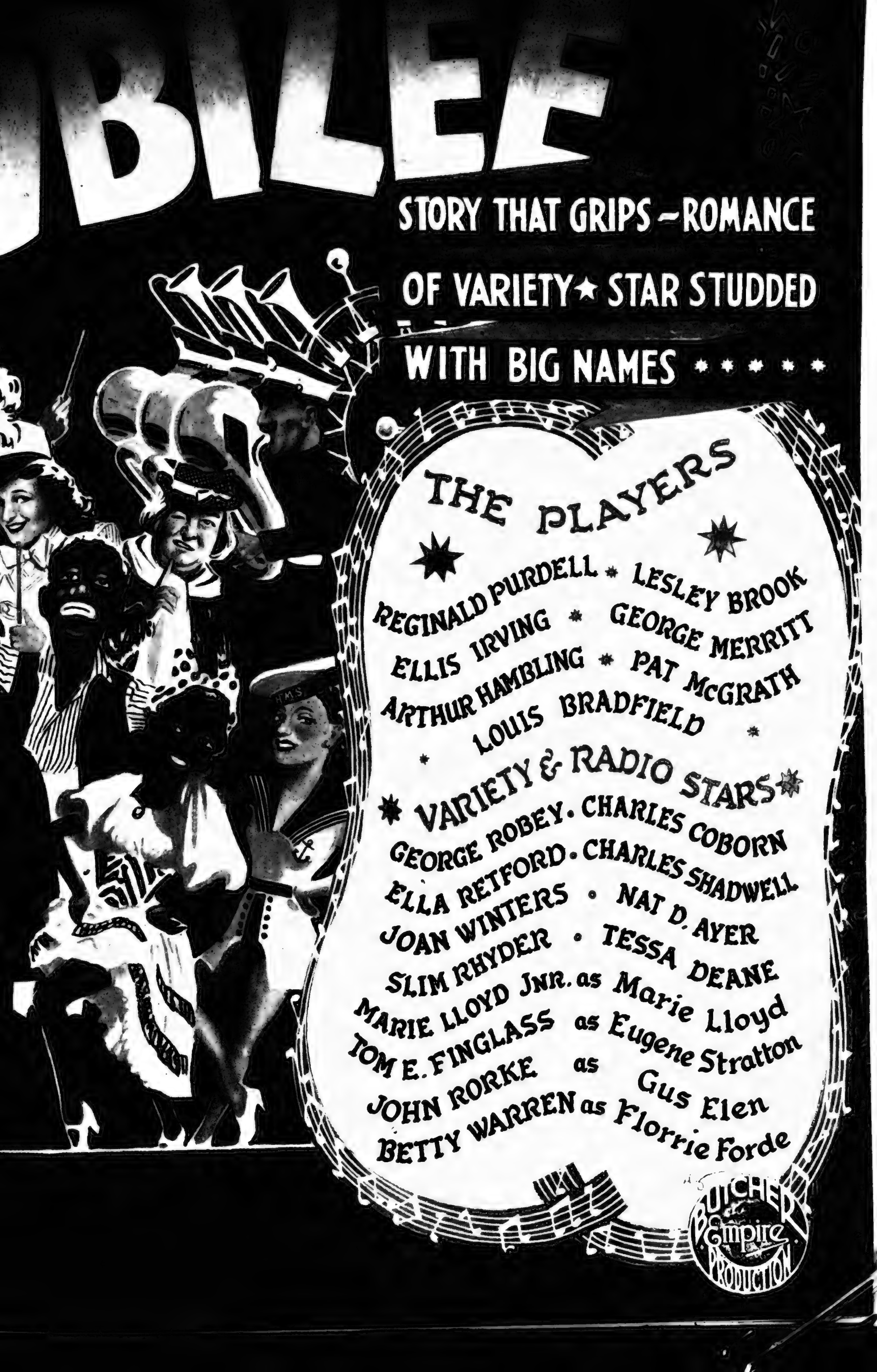


BILEE

STORY THAT GRIPS – ROMANCE
OF VARIETY ★ STAR STUDDED
WITH BIG NAMES ★ ★ ★ ★ ★

THE PLAYERS

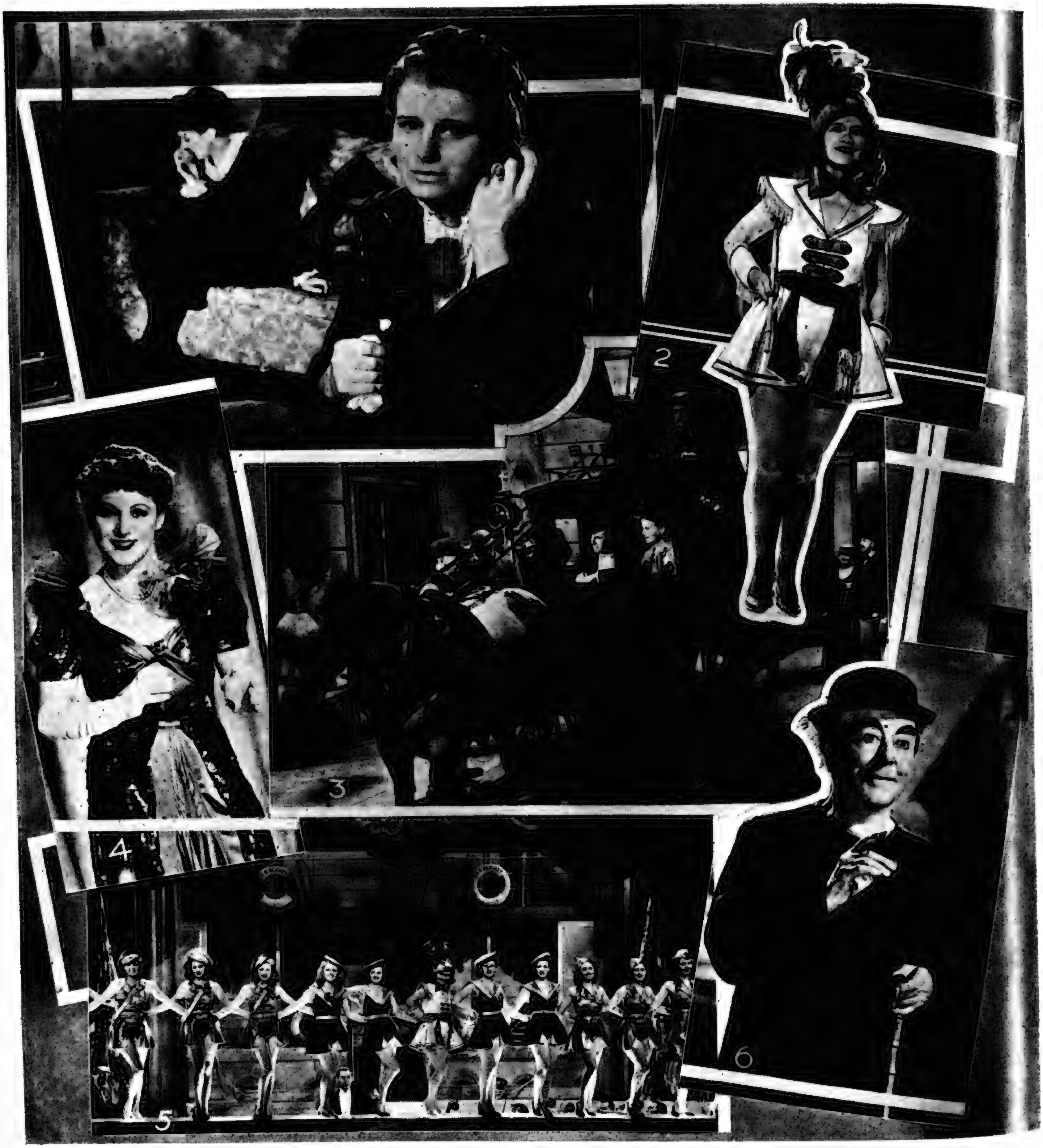
REGINALD PURDELL ★ LESLEY BROOK
ELLIS IRVING ★ GEORGE MERRITT
ARTHUR HAMBLING ★ PAT McGRATH
LOUIS BRADFIELD

★ VARIETY & RADIO STARS ★

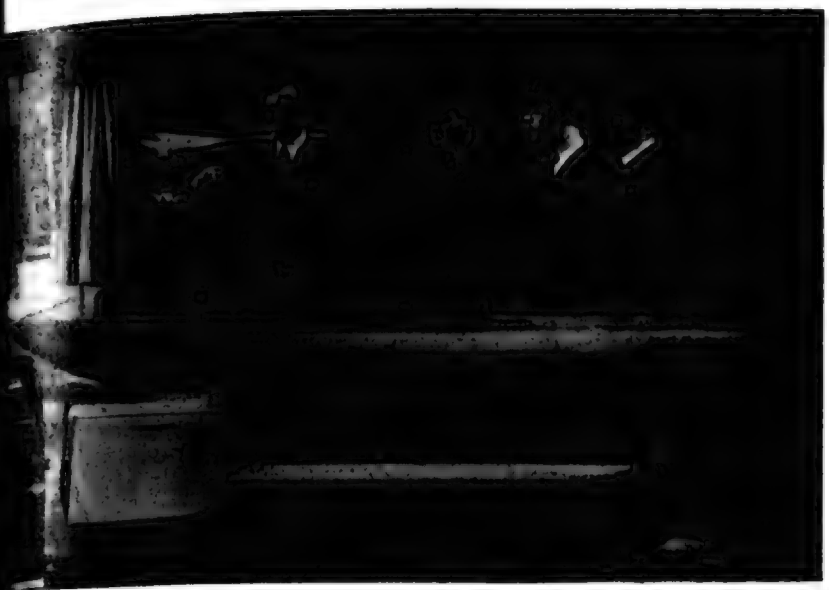
GEORGE ROBEY . CHARLES COBORN
ELLA RETFORD . CHARLES SHADWELL
JOAN WINTERS . NAT D. AYER
SLIM RHYDER . TESSA DEANE
MARIE LLOYD JNR. as Marie Lloyd
TOM E. FINGLASS as Eugene Stratton
JOHN RORKE as Gus Elen
BETTY WARREN as Florrie Forde

BUTCHER'S Empire PRODUCTION

"Variety Jubilee"



One of the most entertaining films of its class ever made is VARIETY JUBILEE, directed by Maclean Rogers, which will be the first Butcher Trade show in the New Year. Among top-rank stars taking part are (1) Lesley Brook ; (2) Ella Retford ; (3) Reginald Purdue and Lesley Brook ; (4) Tessa Dean ; (5) Ella Retford in a chorus number ; (6) George Robey



Ralph Richardson accepts the Nazi toast to the new submarine in the Archers' production THE SILVER FLEET (G.F.D.)

£150,000 for Charity

IG BIRMINGHAM TOTAL

unday opening of kinemas in mingham has, up to date, ised £150,000 for charity. This was stated by J. S. H. tridge, chairman, Public Entertments Committee, last Friday. asked the Justices to approve distribution of £25,100 for 1942. ue entirely to the war, the num- of places licensed for public ertainment had declined from to 252. Every allowance had n made when difficulties had en, subject always to the safety he public being ensured.

he closing hours fixed for all principal places of public entertment required houses in the re of the city to close half an r earlier than those in the urbs, and provided for extended rs in all districts during the od of double summer time. Emergency Regulations had n consolidated and revised, and formed a comprehensive code gned to cover all possible conencies.

◆

ODEON'S RECORD COLLECTIONS

means of actual collections ons of the Odeon (until ntly the Paramount Theatre), mingham, contributed no less a than £5,200 to various national local charities during 1942. t generosity, general manager ie Holderness is convinced, stitutes a record for any kinema heatre in the country. He points that it means that his patrons ributed at the rate of £100 per k to the leading charities. eslie's " top collection, of rse, was the £1,331 for the .F. Benevolent Fund; then e his two efforts for the *Birgham Mail* Christmas Tree d, amounting to approximately 00, followed by £850 for the .C.A., and a similar sum for t other charitable objects.

20th-FOX CIRCUIT BOOKINGS

The new group of important productions recently Trade shown by 20th Century-Fox has been placed with the respective circuits as follows, it is announced by H. Sutton Dawes, director of sales.

"Tales of Manhattan," "Orchestra Wives," "Careful, Soft Shoulder" and "Just Off Broadway," have all been placed with A.B.C.

"Tales of Manhattan" is to have a special West End presentation, concurrently at the Warner, Leicester Square, and the Regal, Marble Arch, commencing around the middle of February.

The new Sonja Henie musical skating extravaganza, "Iceland," and the thrilling spy drama, "Berlin Correspondent," are to play G.-B. and A.B.C.

"Footlight Serenade," "A-Haunting We Will Go" and "Little Tokyo, U.S.A.," have been sold to Odeon.

All information respecting release dates and other details of this important group of pictures is now in the hands of all 20th-Fox branches.

Navy Comes Through at the Odeon

A fourth West End theatre featured an RKO-Radio picture last week-end when "The Navy Comes Through," the Pat O'Brien starring production, opened for a pre-release run at the Odeon, Leicester Square.

"Squadron Leader X," the Eric Portman and Ann Dvorak co-starring vehicle, was playing to outstanding business at the Regal, Marble Arch, while "Seven Days' Leave," which co-stars Victor Mature and Lucille Ball, provided a great attraction at the New Gallery.

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"The 39 Step" in the West End

Last week "The 39 Steps," International Film Renters' outstanding production, with Robert Donat, started the third week of its successful run at the Carlton, Haymarket, where the management declared that it is being exceptionally well received and liked by the public.

FILM SHOWS IN SERVICE CLUBS

North Lincs Protest

CONCERN about film shows to Service units and in Grimsby clubs, was expressed at the last meeting of the North Lincolnshire branch of the C.E.A., held at the Wheatsheaf Hotel, Grimsby. T. D. Bell presided.

A letter was received from a naval officer stating that it was intended that the Grimsby Naval Entertainments Committee should exhibit 16-mm. films at premises in Grimsby to personnel of the Navy, Army and Air Force without charge on two evenings a week, but that the committee did not desire to infringe any rules safeguarding the members of the C.E.A.

The Two-Mile Bar

The films would be hired from ENSA, but before contracting for the supply of films for these shows ENSA required a certificate from each film exhibitor within the "two-mile bar" stating that they had no objection to the films being shown.

D. Heughan, in a letter, objected strongly to such entertainment being permitted, and pointed out that some of the films listed were new.

Other members supported this view, and it was decided, on the proposition of V. Burton, seconded by R. B. Jones, that the secretary should be instructed to write to the Naval officer declining to give sanction to the proposal.

Mr. Burton said that 16-mm. films were being screened nightly at various Service canteens within a few yards of two kinemas to large crowds, while they were also being shown at one club.

Mr. Clow said that at the club referred to a variety show and ENSA films had been shown to 800 people for some six months.

The ENSA shows had been put on by the operator on his own initiative and for his own profit, but thanks to the action of a Grimsby exhibitor, Mr. Bass, who was now with ENSA, this had been discontinued.

After further discussion it was decided to call the attention of the Chief of Police, the Watch Committee and the Rating Authority to the question of films in clubs.

Sunday Takings Demand.

A letter was received from the Clerk to the Lindsey County Council (Eric W. W. Scorer) stating that he was informed that the Home Office had offered no general or official advice as to the furnishing of accounts to enable Licensing Authorities to estimate the profits from Sunday kinematograph entertainments other than that contained in the circular of September 20, 1932, which suggested that one of the conditions of Sunday opening should be the production of audited accounts.

Mr. Scorer further asked for the submission of audited accounts, after which the General Purposes Committee of the County Council would be prepared to meet a deputation to discuss the situation.

It was recalled that the branch had informed the County Council that in view of the Newquay dispute accounts would not be submitted in future.

The letter was passed on to the General Secretary.

Scunthorpe S.O.

Reporting on the action taken in the Scunthorpe Sunday opening question, the Chairman (T. D. Bell) said that he and Mr. Clow had met the Scunthorpe exhibitors and the editor of one of the local newspapers,, when the following resolution was passed :—

"That this Association endeavours to ascertain the opinion of the public of Scunthorpe on the subject of Sunday kinema opening, and if a substantial majority favours such opening this Association will take steps to endeavour to provide the facilities. In the event of public opinion showing a majority against Sunday opening, this Association will take no further action in the matter."

In the course of further business W. Auty was appointed as the nominee of the Jubilee Cinema, Scunthorpe, in place of A. Wyld.

Bournemouth Effort for C.T.B.F.

In view of Bournemouth's usually poor reputation for morning shows, Manager Elliott Turnbull, of the Regent, made a daring experiment last week, when he presented a special morning performance of "The House of Rothschild" in aid of the C.T.B.F. and the Bournemouth hospitals. The sum of £66 was raised.

The licence of the Regal, Birkenhead, has been transferred from H. H. Springett to A. H. Shallas.

Charming domestic scene with Sally Ann Howes, Kathleen O'Regan and Wilfrid Lawson in THURSDAY'S CHILD (Pathe)

IT'S A BIG REPUBLIC PICTURE
ALL NEW! ALL DIFFERENT! ALL AMAZING!
Vera Hruba
REPUBLIC'S GIANT MUSICAL COMEDY ROMANCE ON ICE
Spectacle beyond belief! Skating thrills! Catchy tunes and Girls galore! Romance to make your heart beat faster! Laughs by the score! All in one grand unusual entertainment!
ELLEN DREW RICHARD DENNING
in
Ice Capades Revue
with Jerry Colonna
Barbara Allen
Megan Taylor
Featuring the Ice-Capades Company
A BRITISH LION RELEASE

Richard Cromwell in BABY FACE MORGAN, recently Trade shown by Pathe

U.S. RENTERS AID BRITISH CHILDREN

The American motion picture Industry has contributed $125,000 to the British War Relief Society for the relief and care of child war victims in Britain. The contributors are American companies which are doing business in this country, and their donation is one of the largest single gifts received during 1942.

◆

F. V. MORRIS

Kinema Presentation

An exceedingly pleasant gesture was made by the entertainments managers of Rotherham when they combined in a presentation to Fred V. Morris, manager of Regal (Odeon).

There was no formal ceremony, the present, a solid silver cigarette box, being handed to Mr. Morris on behalf of the donors by Charles Danby, manager of the Hippodrome.

An inscription on a card indicated the purport of the presentation. It read as follows: " A small token of appreciation for the services you have so freely given to the Rotherham entertainments managers during the past three war years, September 3, 1939-December 25, 1941, with all our very best wishes.

Preserving Films for Posterity

Problem for the B.F.I.

THE possibility of a new policy for the preservation of the millions of feet of film in the National Film Library, was foreshadowed at the annual general meeting of the British Film Institute on Thursday by Sir William Brass, M.P., the Chairman of the Governing Body.

" The time will soon come," said Sir William, " when we shall have reached the limit of our present site. This is causing the National Film Library to reconsider the whole problem of preservation. Our technical experts believe that for really permanent preservation, storage chambers infinitely more elaborate and therefore infinitely more expensive than our present vaults must be built. This being so, the question arises, how many films are worth spending a large sum of money on each copy?"

Education

Referring to the educational work of the Institute, the Chairman said that the governing body hopes soon to be able to persuade one of the local Education authorities to second one of their teachers on to the Institute's staff as an outside representative, whose business would be to stimulate the use and development of the film in the classroom by every means in his power.

Standardisation

Another project with which the Institute is at present dealing is to discover from teachers using films in their daily work what they want from their projectors. Having got this information, the In-

Continued foot of next column

Rita Hayworth in YOU WERE NEVER LOVELIER, forthcoming Columbia presentation

SOUTH SHIELDS S.O. SNAG

Deputation to War Office

It was revealed at a meeting South Shields Town Council January 6 that a hitch occurred in the proposal to ope the local kinemas on Sunday and new line of action was decide upon.

The Town Clerk reported up correspondence with the Hom Office and said it had now bee found that the military officer wh signed the necessary certific endorsing the need of Sunda kinemas was not actually th " competent authority," and a sug gestion that the officer who signe should take the matter up with th competent officer had not bee favourably received.

In fact, the Town Clerk adde the certificate had since been wit drawn. The position was there fore one of stalemate.

A resolution by Coun. J. Garne the original mover in the attem to get Sunday opening, to adjou the matter until next meeting an to report the facts to the War Offi in the meantime was carried.

It was agreed that a deputati should wait upon the milita authorities in London.

Northampton Watch Committee h transferred the licences of the Ritz, Ti and Plaza kinemas from I. Faulkner W. Harris.

Sidmouth Urban Council have agr to make representations for the Sun opening of kinemas in the town.

stitute hopes to be able to subm an ideal specification to the de signers of post-war models.

Sir William said that he thoug one of the most obvious and im portant things for designers is standardise the position of contr in the same way that they are n standardised on motor cars or wi less sets. He hoped that the In stitute would be ready to arran a joint meeting between the Tra and the teachers shortly.

Ganjou Bros. and Juanita, one of the top-liner acts which figure in VARIETY JUBILEE, an early Butcher presentation

lyn Keyes and Glenn Ford in a ene from the Columbia film DESPERADOES

ORE RED CROSS AID TO RUSSIA

Churchill's recent announcement n future one-quarter of all contri- s to the Red Cross Penny-a-Week is to be devoted to much-needed al aid to Russia is warmly wel- by millions of contributors to the Already very many promises of onal support have been received as lt.

nay be remembered that during the hree months of 1941, when Russia lesperately in need of help, all -a-Week contributions were given Irs. Churchill's "Aid-to-Russia" This resulted in what was then rd three months' collection of over 00, an average of £32,000 a week. Penny-a-Week Fund contributions £60,000 a week, almost double the average of a year ago, and it is n that Mrs. Churchill's announce- will act as a new stimulus to the of penny-a-weekers everywhere, ill bring many new contributing ers into the fund.

e idea of the remarkable progress Red Cross Penny-a-Week Fund be gained by the fact that more £2,500,000 was contributed during nd that the total amount so far in pennies during three years of approximately £4,312,000.

◆

"JACARE"

New York Premiere

es Levey's new production, are," opened at the Globe re. New York, to a crowded enthusiastic audience, follow- he run of "One of Our Air- Is Missing."

e New York engagement of are" is one of four pre-release which includes Chicago, burgh, Cleveland and St.

acare" has the distinction of the first authentic, feature- n motion picture ever made e jungles of the Amazon River. turing the prologue in which Buck appears, as well as a re-long commentary by the l "Bring 'Em Back Alive" e expert, "Jacare" seems ed of powerful box-office l because of its magnificent itation possibilities.

Employees' Effort for C.T.B.F.

The Board of Management of the C.T.B.F. has decided to extend the principle of Cinema Day to employees in all branches of the Industry.

Since the successful establishment of Cinema Day in 1941, the bulk of the contributions received by the Trade's fund comes from companies and corporations, and no direct appeal has been made to those thousands of employees actually obtaining their livelihood in or through the film Industry, although it is from this class that calls upon the fund mainly emanate.

The scheme involves the creation of an annual Employees' Day, the first of which has been fixed for February 19. Studios, renters' head and branch offices, laboratories, equipment and optical manufacturers, raw stock companies, and all the many industries whose existence is dependent on the film Trade are to be included in the appeal.

As far as possible, collections will be made by cashiers or others actually paying wages and salaries. Contributions (mainly, it is hoped, in silver or notes) are to be requested from everyone, from office boy to director and from usher to manager and supervisor.

It is in preparation for the heavy calls it may have to meet during the post-war reconstruction period that the C.T.B.F. is now preparing.

◆

Former Kinema Gutted

One of Leicester's oldest kinemas, the Silver Street Picture House, which closed as a kinema some years ago, was completely destroyed by fire on January 3, 1943.

Several years ago it was taken over by J. Fletcher and reopened as an amusement arcade.

Almost the entire interior of the building collapsed, but part of the old gallery remains.

POST-WAR KINEMA DEVELOPMENT

Town-Planning Problem

OWING to the cessation of kinema building during the war there will be a good deal of leeway to be made up when hostilities cease, for not only have there been no new kinemas built during the greater period of the war, but a number of the theatres in existence when war broke out have been destroyed, or so badly damaged that they are unable to operate.

This should mean considerable activity in kinema construction when the war ends, but there are several factors that may prevent, or at least retard, a good deal of this activity. For one thing there will be more essential building work which must be given priority over theatre construction. For all practical purposes house building has been totally suspended during the period of the war, with the result that the country is short of hundreds of thousands of dwellings that would have been built during the last three years, and this shortage is increased by the thousands of houses that have been destroyed by enemy action.

Postponed Expansion

To make good this shortage will absorb all the available labour and materials for a very long period. Then again, there are the shops, business premises, factories, and other buildings which have been destroyed in the blitzes on our cities and which will have to be made good, and they will also claim priority over kinemas. It will be remembered that after the last war restrictions were imposed on the erection of new kinemas for some two or three years, and then there was no widespread destruction to be made good as there will be this time. The building industry will have to work to its utmost capacity for many years before it begins to overtake the heavy arrears of the war period and the vast devastation brought about by enemy attacks.

Town-Plan Snag

Another factor which may put a check upon new kinema enterprises is re-planning. Most of the badly blitzed cities are preparing plans for reconstruction, and in addition to these local plans there is to be a national plan prepared by the Government. The majority of these plans provide for new layouts of areas, new streets and new street lines, as well as, in many cases, districts earmarked for certain purposes, industrial, residential, shopping, etc. Under such an arrangement buildings will have to be erected in the appropriate district and will not be allowed in any area where it is considered they would be unsuitable.

Probably kinemas which have had to close owing to their badly damaged condition will be allowed to be repaired and reopened first of all, then those houses which have been completely destroyed will be reconstructed, and afterwards will come new kinemas in districts where they are needed but not for many years to come shall we see anything like the building boom of the decades between the two wars, and exhibitors will long have forgotten even the meaning of that word of blessed memory, "redundancy," which once had the effect at C.E.A. meetings of a red rag to a bull.

"Films are Educational"

When a 14-year-old boy was charged at Axminster with theft it was stated that he went to the kinema three times a week, and a suggestion was put forward that he should be kept away from the pictures, but the chairman of the bench pointed out that some films had an educative value, and instead of making such an order he would much prefer that the boy promised him that he would not go to the kinema more than twice a week.

Glamour Star No. 1 Betty Grable, John Payne, Carmen Miranda, and Cesar Romero, in SPRINGTIME IN THE ROCKIES (20th-Fox)

KINEMA CIRCUIT ISSUES ACTIVE

IMPERATOR FILM PRODUCTIONS LIMITED

(in Voluntary Liquidation)

NOTICE IS HEREBY GIVEN that SIR HAROLD MOORE, F.C.A., the Receiver for the holders of the Series of 6 per cent. First Debentures issued by Imperator Film Productions Limited intends to make a distribution amongst the holders of the said Debentures in or towards discharge of the balance of the principal moneys secured by the said Debentures, and that any person claiming to hold any incumbrance upon or interest in the assets of the said Company ranking in priority to or *pari passu* with the charge created by the said Series of Debentures or claiming any interest in any of the said Debentures is hereby required to send particulars in writing of his claims to the undersigned Solicitors on or before the 4th day of February next, after which date the said Receiver will proceed to make the said distribution having regard only to the claims of which he shall then have had notice.

Dated this 8th day of January, 1943.

J. D. LANGTON & PASSMORE.
Solicitors for the said Receiver.

8, Bolton Street,
Piccadilly,
London, W.1.

Company Notes and News

Atlas Entertainments, Ltd.—Registered January 2nd. Capital £500 in 500 shares of £1 each. Amusement caterers, kinema proprietors, etc. Solicitors: W. L. Highway and Sons, 22, Newhall Street, Birmingham, 3.

Salon Picture House (Edinburgh), Ltd.—Registered in Edinburgh, December 29th. Capital £20,000 in 20,000 shares of £1 each. To acquire the Salon Picture House Company, Baxter's Place, Edinburgh, etc. The directors are: Thomas L. Donaldson, 4, Stirling Road, Edinburgh; Mary M. Donaldson, Eveline Donaldson, and Miss Susan D. Donaldson, all of 1, Stanley Road, Edinburgh; Mrs. Helen A. Stewart, 4, Stirling Road, Edinburgh; Miss Archina F. C. Donaldson, 9, Spring Grove, Harrogate. Registered office: 5, Baxter's Place, Edinburgh.

Ritz (Thirsk), Ltd.—Registered January 2nd. Capital £2,000 in 2,000 shares of £1 each. Kinema proprietors, etc. Solicitors: Wm. Bateson and Co., 28, Park Square, Leeds, 1.

A.B.P.C. Shares Advances

MAIN business in the kinema share market last week was confined to the large groups.

Associated British Picture Corporation 5s. ord. advanced another 9d. to 14s. 9d., while the 5 per cent. debentures rose £2 to £105. Gaumont-British were also in good demand, rising 9d. to 13s. 3d. for the 10s. ordinary, and 3d. to 6s. 4½d. for the "A" ordinary. Odeons were also fairly active, but only rose 1½d. at 14s. 9d. on balance.

There was a little buying of African Theatres ordinary, which rose 2s. to 60s. 3d., South African currency.

A.P.P.H. ordinary, at 19s. 7½d., were 6d. up, while British Lion rose 4½d. to 9s. 10½d.

Madame Tussauds issues were a shade easier at 1s. 4½d. for the deferred, and 12s. 6d. for the preferred.

Moss' Empires £1 ordinary advanced 6d. to 34s. 9d., but the preference were 3d. down to 20s. Stoll fell 6d. to 10s. 6d., when markets generally became easier.

INCREASES OF CAPITAL

Empire (Whitehaven), Ltd., Empire Buildings, Church Street, Whitehaven.—The nominal capital has been increased by the addition of £20,000 in £1 ordinary shares beyond the registered capital of £10,000.

◆

SCUNTHORPE S.O. PETITION

Sequel to Council Ban

Petitions calling for Sunday opening have been placed in foyers of Scunthorpe (Lincolnshire) kinemas, following the decision of the borough council not to apply for an Order on request from a military authority.

The move is not so much a campaign for Sunday opening as a test of public opinion. The contention of opponents when the matter was debated in Council rested partly on the grounds that there was no demand, and the Lincolnshire C.E.A. decided to put it to the test.

One petition, started shortly after the council's decision was made known, by a small shopkeeper and a number of her friends, soon got 2,000 signatures.

Joe E. Brown and udy Canova in QUEEN OF SPIES, forthcoming British Lion-Republic Release

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	60/3	+ 2/-
Assoc. Brit. Pic. Corp. 5/- Ord.	14/9	+ -/9
,, 6% Pref.	24/-	—
,, 5% Debs. ..	£105	+ £2
A.P.P.H. Ord.	19/7½	+ -/6
Brit. & Dom. Films £1 ..	3/-	—
Brit. Lion Pref. Ord. ..	9/10½	+ -/4½
Capital Prov. News 5/- ..	4/-	—
Cine Television Dfd. (6d.)	2/6	—
Dufay-Chromex 5/- Ord.	2/1½	+ -/1½
Gaumont-British Ord. 10/-	13/3	+ -/9
,, "A" Ord.	6/4½	+ -/3
,, 5½% 1st Pref. ..	20/1½	—
,, 4½% New Debs. ..	£99	—12/6
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£100¾	—
Mde. Tussaud 1/- Def. ..	1/4½	— -/1½
,, £1 Prefd. Ord. ..	12/6	— -/10½
Moss Empires £1 Ord. ..	34/9	+ -/6
,, £1 Cum. Pref. ..	20/-	— -/3
Odeon 5/- Ord.	14/9	+ -/1½
,, 6% Pref.	20/6	—
,, 5% Debs.	£101	—
P.C.T. 7½% Ptg. Pf. Ord.	26/6	—
,, Cum. "A" Pref. £1	26/9	—
,, Cum. "B" Pref.	26/10½	—
,, Const. 7% Pref. ..	25/4½	—
Sound City (Films) 6% Pref.	6/-	—
Stoll Th. Corp.	10/6	— -/6
Twentieth Cent. Ord. ..	1/3	—
,, 6% Pref.	3/5½	— -/0½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	20/0	— -/6
,, 2nd Pref.	19/3	+ -/1½

£1 shares unless otherwise stated.

NAZI KINEMA ATTENDANCES

Record Figures

A German broadcast reports that 96.9 million people visited the kinemas in Greater Germany, including Austria, Czech area, etc., in October, 1942—a new record. This means that everybody in Germany, including the old and the very young, goes to the kinemas at least once a month. In practice, this means that every German adult goes to see a film about every ten days.

Every kinema programme contains the weekly German newsreel. It may therefore be estimated that practically every German gets to see the newsreel, takes in its contents, and thus takes part in the life of the soldiers at the front, whose efforts form the basis for the New Order of Europe.

At the same time it is significant that German papers have recently been denouncing people who left kinemas before the newsreel.

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MIDLAND'S OWN CINEMA DAY

At the meeting of the Birmingham and Midland Trade Benevolent Fund last week, over which Capt. S. W. Clift presided, the committee decided to endeavour to persuade as many independent exhibitors as possible to hold special performances in aid of the fund on the first Sunday in May next. The committee also agreed that steps should be taken this year to hold its own "Cinema Day" among independent exhibitors, the whole of the proceeds to be earmarked for the local Benevolent Fund.

20th-Fox Title Change

The title of 20th-Fox's latest Sonja Henie picture "Iceland," recently Trade shown, has been changed to "Katina."

Continued from page 6

London Trade Show Diar

Dr. Gillespie's New Assistant (M-G-M)

Own Private Theatre.
11 a.m. and 2.30

Cast: Lionel Barrym Van John Richard Quine, K Luke, Peters, Pamela Blake, McNally. **Director**: Willis Goldb

A strange amnesia case is the med mystery which confronts Dr. Gille and his new assistant. On the day her wedding, lovely young Mrs. Ho Young has been stricken. Her traught husband pleads with Gille to restore her memory.

How Gillespie's understanding human nature reveals that the amn is assumed. Randall Stuart's investi tion of the woman's past, and eventual reunion with her bridegr are the highlights of the intrig story, written by Willis Goldbeck Harry Ruskin. Making his début a director, Willis Goldbeck pilots latest in the medical series, afte writing career during which he written many of Hollywood's grea hits. Proof that M-G-M is brin many new faces to the screen is off by the imposing list of newcomers the cast. After her applause-winn performance in "Tish" and "Rand Harvest," Susan Peters is the cri choice as movieland's next star. A horse in the race for stardom until rôle in "The War Against Hadley," Van Johnson moves to head of the field in the part of Gillespie's new assistant.

◆

FOUR POPULAR REISSUE BY A.B.F.D.

These are A.B.F.D. Trade shows four reissues. The first, "The Count Monte Cristo," starring Robert D and Elissa Landi, will be Trade sh at the Rialto, Coventry Street, Tues January 19, at 10.45 a.m.

Next is "The Proud Valley," star Paul Robeson, produced by Mich Balcon and directed by the "Penn" Tennyson, on Wednes January 20, also at the Rialto, and ceded by a short called "Teach Dog Tricks."

The subsequent two Trade shows the comedy, "Arms and the G starring Barbara Stanwyck with Ro Young, on Thursday, January 21 11 a.m., Studio One, Oxford Street, also at Studio One, Oxford Street Friday, January 22, at 11 a.m. "Transatlantic Merry-Go-Round," Gene Raymond, Nancy Carroll, Sy Howard and Jack Benny. This spectacular musical, and will be ceded by a short called "Spey Salm

◆

Children's Prank Stop Kinema Show

The thoughtlessness of children to the cancellation of the matinee formance at the Northfield P.H., mingham last week. Returning lunch, the chief operator disco a fire in the basement, which is used as an air raid shelter. assistance, he promptly dealt with outbreak, which had apparently caused by some children making a fire of boxes, paper, shavings, etc. damage was negligible and confin the basement, but the dense found its way into the auditorium.

S.W. Lancs Renewals

Lancashire County Magistrates, at Liverpool on Friday, granted to nine kinemas in Wa Crosby and Litherland Sunday ing, Good Friday and ristmas performances. Music, singing dancing licences were renewed.

The Sunday licences permit ope between 4 p.m. and 9 p.m. in the months and 5 p.m. to p.m. in summer period.

WHAT DID YOU DO IN THE GREAT WAR, DADDY?"

nd Papa Leo replies . . . *"It was nothing, dear child, really nothing. I just gave the Democracies their greatest entertainment, right from 1939 to Victory. And especially in 1943, when I cheered them with . . .*

E—15-19

CLARK GABLE
LANA TURNER
"SOMEWHERE
I'LL FIND YOU"

MICHAEL REDGRAVE
BARBARA MULLEN
JAMES MASON
"THUNDER ROCK"

MICKEY
ROONEY
"A YANK
AT ETON"

EDWARD ARNOLD
FAY BAINTER
"THE WAR AGAINST
MRS. HADLEY"

KATHRYN GRAYS
VAN HEFLIN
MARSHA HUNT
"7 SWEETHEAR

GREER
GARSON

ROBERT
TAYLOR

GRETA
GARBO

MICKEY
ROONEY

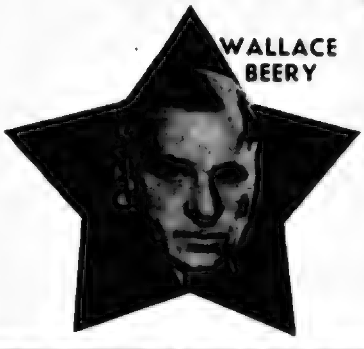
JUDY GARLAND
GEORGE MURPHY
"FOR ME
AND MY GAL"

RONALD COLMAN
GREER GARSON
"RANDOM
HARVEST"

RED SKELTON
ANN SOTHERN
"PANAMA
HATTIE"

HEDY LAMARR
WALTER PIDGEON
FRANK MORGAN
"WHITE CARGO"

PIERRE AUMON
SUSAN PETERS
"ASSIGNMENT
IN BRITTANY


WALLACE
BEERY

JUDY
GARLAND

ROBERT
YOUNG

IRENE
DUNNE

ROBERT YOUNG
LARAINE DAY
"JOURNEY
FOR MARGARET"

ORIGINAL
RADIO SHOW
STARS
"HAPPIDROME"

ROBERT TAYLOR
CHARLES LAUGHTON
"CARGO OF
INNOCENTS"

MICKEY ROONEY
LEWIS STONE
"ANDY HARDY'S
DOUBLE LIFE"

EDWARD ARNO
ANN HARDING
"EYES IN TH
NIGHT"

FAY
BAINTER

LAUREL
& HARDY

SUSAN
PETERS

GEORGE
MURPHY

VAN HEFLIN
RUTH HUSSEY
"The Man on
America's Conscience"

SPENCER TRACY
KATHARINE HEPBURN
"KEEPER OF
THE FLAME"

ETHEL WATERS
'ROCHESTER'
"CABIN IN
THE SKY"

JOAN CRAWFORD
JOHN WAYNE
PHILIP DORN
"REUNION"

RODDY McDOWAL
"LASSIE
COME HOME
(in Technicolor

LIONEL
BARRYMORE

CONRAD
VEIDT

RUTH
HUSSEY

ANN SOTHERN
MELVYN DOUGLAS
"THREE HEARTS
FOR JULIA"

ROBERT DONAT
VALERIE HOBSON
"SABOTAGE
AGENT"

RED SKELTON
"Du BARRY
WAS A LADY"
(in Technicolor)

WILLIAM POWELL
IRENE DUNNE
"THE THIN MAN
GOES HOME"

FRANCHOT TON
MARSHA HUNT
"PILOT
NUMBER FIV

LIAM POWELL
DY LAMARR
TARLIGHT"

SPENCER TRACY
"AMERICA"

JUDY GARLAND
VAN HEFLIN
"PRESENTING
LILY MARS"

LANA TURNER
ROBERT YOUNG
"CARELESS
CINDERELLA"

MICKEY ROONEY
FRANK MORGAN
"THE HUMAN
COMEDY"

ROBERT DONAT

MYRNA LOY

SPENCER TRACY

JOAN CRAWFORD

WALTER PIDGEON

N CRAWFORD
OMEN IN
NIFORM"

ROBERT TAYLOR
SUSAN PETERS
"GENTLE ANNIE"

KATHRYN GRAYSON
"PRIVATE
MISS JONES"
(in Technicolor)

GREER GARSON
WALTER PIDGEON
"MADAME CURIE"

CHARLES LAUGHTON
"MR. WOOKEY"

KATHARINE HEPBURN

CHARLES LAUGHTON

ANN SOTHERN

WILLIAM POWELL

HEDY LAMARR

ANA TURNER
ARY SMITH,
U.S.A."

WALLACE BEERY
"SALUTE TO
THE MARINES"
(in Technicolor)

ELEANOR POWELL
RED SKELTON
"I DOOD IT"

IRENE DUNNE
MELVYN DOUGLAS
"GASLIGHT"

LAUREL &
HARDY
"AIR RAID
WARDENS"

RED SKELTON

LARAINE DAY

VAN HEFLIN

ELEANOR POWELL

LEWIS STONE

CKEY ROONEY
DY GARLAND
RL CRAZY"

LANA TURNER
"BEST FOOT
FORWARD"
(in Technicolor)

JOAN CRAWFORD
FRED MacMURRAY
"ABOVE SUSPICION"

WALTER PIDGEON
"SCORCHED EARTH"

ROBERT TAYLOR
"BATAAN
PATROL"

MARSHA HUNT

BASIL RATHBONE

LUCILLE BALL

PHILIP DORN

EDWARD ARNOLD

More
ARDY
Hits

More
MAISIE
Hits

More
DR. GILLESPIE
Hits

and DAVID O.
SELZNICK'S
immortal

"GONE WITH
THE WIND"

M-G-M SALUTES

KILLED IN ACTION: Ronald Purkiss (Navy), W. C. Tilley (Army).
KILLED ON ACTIVE SERVICE: Sidney Hughes (Army).
DIED ON ACTIVE SERVICE: H. D. Williams (Army).
MISSING: William Wagstaff (R.A.F.).

PRISONERS OF WAR:
Eric McLeod (Army), Lawrence Parrish (R.A.F.), Frank Sentinella (Army).

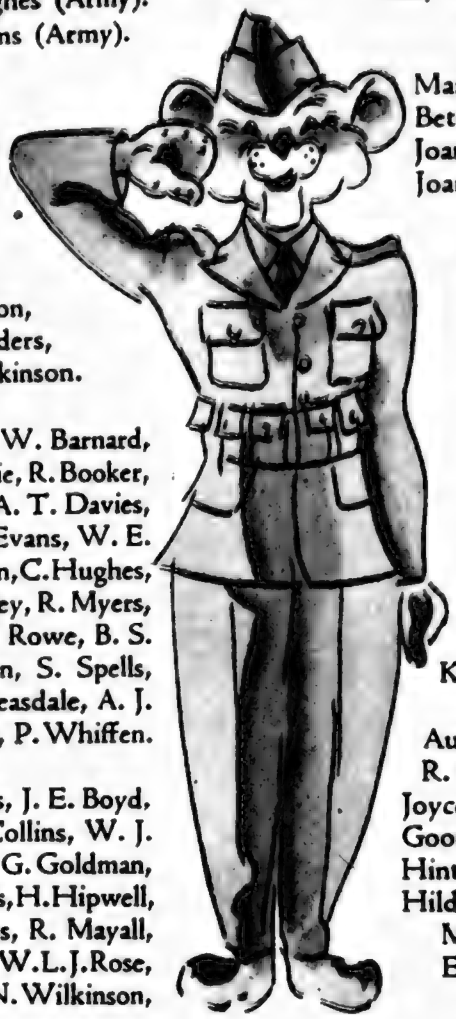
KILLED BY ENEMY ACTION
Mrs. B. Dix, William Wallis (Civilians).

NAVY:
F. E. Boud, A. F. Chartres, N. Dobson, J. A. Gibson, L. C. F. Kennard, R. K. Rogerson, W. H. Sanders, R. Squires, J. M. Wallace, R. J. Webb, E. Wilkinson.

ARMY
C. F. Andrews, W. W. Aumayer, E. Bairstow, F. W. Barnard, T. G. Beevers, H. Bernstein, E. G. Bingham, G. Birnie, R. Booker, E. Brash, I. Clifford, A. A. Davey, L. Davey, F. A. T. Davies, S. V. Degenhardt, C. Driver, B. Eisenstein, E. F. Evans, W. E. Finch, W. P. Fisher, S. Freeman, D. Gatecliffe, J. Green, C. Hughes, J. Hutchins, W. Leadbeater, G. Ludgate, G. O. Maley, R. Myers, E. D. Nicolas, F. Pollock, W. H. Roberts, J. G. Rowe, B. S. Rutherford, H. G. Salmon, C. Searle, W. Soden, S. Spells, J. G. Stables, W. J. Still, W. E. Swinburne, R. Teasdale, A. J. Thrift-Lee, R. Corney, P. F. Weber, D. H. Webb, P. Whiffen.

R.A.F.:
F. Adams, G. Agate, L. Bailey, M. Barnett, C. Bliss, J. E. Boyd, L. F. Brooks, R. Buston, R. E. Butterworth, T. Collins, W. J. Cooper, T. A. Fox, H. A. Freeman, P. M. Gillett, R. G. Goldman, J. Goldsworthy, A. B. Green, G. R. Halbert, W. Harris, H. Hipwell, R. B. Johnson, J. S. Legon, S. Lomberg, H. Lyons, R. Mayall, I. A. Oliver, H. E. Patten, A. Preston, T. W. Richards, W. L. J. Rose, H. Row, A. L. Stewart, L. A. Turner, G. A. Vine, N. Wilkinson, E. G. Wood.

FLEET AIR ARM: E. W. Kenton.



W.R.NS
Mary Bruin, Gladys Fountain, Isobel Mitchell, Matilda Po
Phyllis Ra

A.T.S
Margaret Allen, Jean Barclay, Ethel Batty, Mollie Cockra
Betty Curry, Ethel Dicks, Edna Fletcher, Kathleen Hargrea
Joan Henderson, Mona Jones, Vera Ling, Catherine McCart
Joan Newton, Hetty Russell, Anne Scurfield, Vera Smi
Beatrice Stephens, Ruby Temple, Florence Wo

W.A.A
Kathleen Andrews, Maureen Andrews, Christabel An
Jessica Boxall, Ellen Coker, Pauline Creech, Cathe
Crum, Kathleen Goodwin, Doris Keen, Joan La
Eileen de Burgh Ledger, Eunice Leigh, Eliza
Livingstone, Lily Sewell, Barbara Walton, Freda Weed

NURSE
Rosemary Bament, Rowena Lewis, Pauline Min
Gladys Pick

N.F.S
Rosalind Bramble, Gladys Cottrell, W. Saunde
S. Singfi

LAND ARMY
Kathleen Dey, Ruby Harwood, Audrey Medhurst, Joan N

WAR WOR
Audrey Bailey, Elsie Beardmore, S. Boswell, Grace Buckingh
R. Carpenter, Gladys Day, Joan Dunsford, Evelyn Farnh
Joyce Ford, Hazel Gilbert, Marjorie Gilchrist, Hilda Gillis, M
Goodliffe, Freda Gray, Marjorie Gray, Maisie Haynes, E
Hinton, Jean Howat, Mary Huckle, Myrtle Kimber, Bertha K
Hilda King, Joan Kingdom, Margaret Lennox, Iris Lewis, E
Mackey, G. Maxwell, Margaret Pearson, Barbara Phil
Eileen Quirk, Violet Wade, Lily Webb, Winifred We
Janet Wilkinson, Blanche Wi

INVALIDED FROM FORC
V. Bowyer, J. D. Eames, J. Hamilton, T. Langley, H. Whit

...196 men and women who have said "au revoir" to Leo's Britis organisation, and left to work and fight for the destruction of tyranny.

And a roar across the seas for all those members of the Friendly Compa in other free lands who have done the same, including:—

CLARK GABLE

ROBT. MONTGOMERY

ARTHUR M. LOEW
1st Vice-President
and
in charge of
International
Operations

JAMES STEWART

LEW AYRES

RAY McDONALD

RICHARD NEY

DOUGLAS McPHAIL

DAN DAILEY

PPIDROME INCIPALS TERTAINED

asgow Cinema Club Luncheon

t Friday's Monthly Lun- of the Cinema Club at the lerbert J. Green presiding, ts for the day were Joe ll-known band leader, and Enoch and Ramsbottom e) from "Happidrome." ss in a few words thanked for their hospitality and ice tribute to the "Happi- principals, telling them ace they were accepted in and they would find some of finest friends in the whole d. He had proved that.

. Loss had brought with him e of his band vocalists—Eliza- Batey, Pat McCormac, and reen, who, accompanied at the no by Albert Gordon, enter- ed the company.

e usual Club welcome was ac- ed to "We Three" and in they gave their well-known ppidrome" song—"We Three," y Korris thanked the Com- for the privilege of spending easant hour with the Trade. st President Willie Bendon ably voiced the thanks of the to Mr. Loss, We Three and singers for providing such ex- nt entertainment

Taylor Bereaved

pressions of sympathy of his y friends in the Trade were ex- ed last week to Charlie Taylor, ular manager of Green's Play- se, Dundee, on the death of his which occurred with tragic denness on Sunday. His fel- managers and Green's head e staff were represented at funeral.

rkirk Marriage Bells

ngratulations are in order to es Muir, managing director of Glebe Cinema, Lesmahagow, was married, on Hogmanay, Muirkirk, to Miss Aileen att, well known in kinema es in Sheffield, particu- as manageress of the ace, Stockbridge, where she had n for a number of years.

◆

ituary

Popular Midland Exhibitor

fam ar and popular figure in Bir- ham exhibiting circles for well over art of a century, G. W. Bailey, ager of the Coronet, Small Heath, ed away on Sunday after a brief s, at the age of 61.

he held kinema licences in the continuously for the past 27 years. serving as assistant manager of Imperial, Moseley Road, he became ager of the Metropole, Snow Hill, in and four years later transferred affections to the Coliseum, Saltley, h he controlled for the next 21 . The closing of the Coliseum wing a blitz was followed by his ptin for a short period the position house manager at the Gaumont ce, Birmingham. For the last two s Mr. Bailey was to be found in ge of the Coronet, Small Heath.

leaves a widow and family. Four is sons are serving their country, being in the R.A.F.

A scene from THE NAVY COMES THROUGH, with Pat Murphy and George O'Brien (RKO-Radio)

Film Shows in Bristol Churches

Religious films are to be shown at several Methodist churches in Bristol this month. At each church the films will be run for four days and the programmes will include subjects such as "Hard Steel," "John Halifax, Gentleman" and "The Great Mr. Handel."

The shows are to be seen by the Methodist Home Mission Department in conjunction with Religious Films, Ltd.

Continued from page 3

Sunday Film Ban on Children

C.E.A QUESTION ITS LEGALITY

Reading's requirement that Sunday admissions to kinemas should be limited to persons over sixteen years of age has been withdrawn following the submission by W. R. Fuller, C.E.A. General Secretary, that such a condition would be *ultra vires*.

Mr. Fuller personally interviewed the Town Clerk and the Chief Constable of the city, and followed this up with a letter setting forth his General Council's contention that the condition which it was sought to impose was *ultra vires*.

It was also submitted in the letter that the condition governing the charges of admission to kinemas on Sunday was outside the scope of the authorities' present powers, but that the question had merely an academic interest as there was no intention of increasing charges on that day.

Notwithstanding this contention, the Theatre Licensing Committee recommended that the standard of prices should remain at that which obtained on December 1, 1942, but recommended the deletion of that portion of the proposed conditions which limited admission to kinemas on Sunday of those above sixteen years of age.

Associated with the temper which would exclude children from kinemas on Sunday is the refusal of heads of church youth organisations in Kingston to allow members to attend a screening of "In Which We Serve," at a Kingston kinema last Sunday.

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WARRINGTON S.O.

Exhibitors Accept Disputed Conditions

Unanimously, Warrington Town Council, last week (January 5), approved a recommendation of the Watch Committee to grant Sunday licences to ten local kinemas for the period to June 30.

Terms of the settlement of a long-drawn-out dispute, mainly on clauses in the condition of licences which called for details of takings and a ban on the admission of children under the age of 16, do not prejudice the objections which exhibitors have already stated.

Exhibitors have agreed to accept licences with the two disputed conditions, but reserve the right to test their legal validity should any of them be prosecuted for an infringement. Both sides agree that Sunday opening of kinemas is a war time measure, and it would be regrettable to spend effort on litigation in present circumstances.

On behalf of the Watch Committee, it was stated that the effects of Sunday opening of kinemas would be carefully watched, and that before the six months expired the Watch Committee would make a recommendation.

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Continued from page 3

THE CARBON POOL

C.E.A. Hint to Exhibitors

with the Carbon Pool, which also drew attention to the following suggestion.

It was stated that, judging from the fact that a number of exhibitors had not recently placed orders to the full extent of their ration, it would appear that the original rationing had erred on the generous side. The Pool, however, is in a position to implement the original allocations at the present time, but there is always present the possibility of a temporary stoppage of manufacture. Therefore, exhibitors are urged to order to the full extent of their ration vouchers each period and treat any surplus as a reserve stock.

It will be appreciated, the report states, that unless advantage is taken of the present favourable position it will be impossible for the C.E.A. to assist any member who may find himself in difficulties owing to shortage of supply if any untoward event occurs to interfere with manufacture or regular distribution.

Coming Soon
ARABIAN NIGHTS
IN TECHNICOLOR
UNIVERSAL
GFD

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Anchor, The ... ... (Columbia)—American.	57 min. (U)	Bill Elliott, ... Linda Winters, Dick Curtis.	Period outdoor romantic melodrama. Story obvious, but action fast, fights realistic and staging picturesque.	**Handy second for in trial family and juve audiences.**
*** B.B.C. Brains Trust, The (Anglo-American) British**	34 min. (U)	Commander Campbell Dr. C. E. M. Joad Dr. Julian Huxley	"Any Questions?" novelty featurette, a highly-entertaining record of the B.B.C's most popular feature.	**Excellent novelty attrac for all classes, family i cluded.**
Casablanca ... ... (Warner)—American.	103 min. (U)	Humphrey Bogart, ... Ingrid Bergman, Paul Henried.	Spectacular, breathtaking and intriguing romantic melodrama with colourful background. Story exciting and appealing, characterisation brilliant, thrills big.	**Excellent general booki Safe for youngsters.**
Journey for Margaret ... (M-G-M)—American.	81 min. (A)	Robert Young, Laraine Day, Fay Bainter.	Domestic front romantic melodrama adapted from an international best-seller. Blitzed London detail somewhat grim, but performances of child stars impressive. Emotional appeal strong, and title and star values obvious.	**Out-of-the-rut booking most halls. Ha suitable for juveniles.**
Lenin in October ... ... (Soviet Film Agency)—Russian.	97 min.	Schukin	Brilliant reconstruction of the ten days that shook the world. Fine acting and characterisation and impressive spectacle.	**Excellent specialised booki**
My Sister Eileen ... ... (Columbia)—American.	96 min. (U)	Rosalind Russell, ... Brian Aherne, Janet Blair.	Madcap romantic comedy with a Greenwich Village setting. Story slight, but characterisation, situation and dialogue good. Star and title values obvious.	**Attractive light booki particularly for g class halls. Safe f youngsters.**
*** Old Mother Riley, Detective (Anglo-American) British**	82 min. (U)	Arthur Lucan Kitty McShane Ivor Brandt	... Fruity, good-humoured low-life comedy with a Black Market background. Lucan's performance versatile, climax thrilling.	**Box-office comedy for Mo Riley fans and youngst**

*** A British picture.**

REVIEWS FOR SHOWMEN

Journey for Margaret

M-G-M. American (A). Directed by W. S. Van Dyke II. Featuring Robert Young, Laraine Day and Fay Bainter. 7,276 *feet. Release not fixed.*

DOMESTIC front romantic melodrama, adapted from William L. White's international best seller, describing how a mentally confused, war-weary American correspondent and his wife, made childless by enemy action while visiting London during the blitz, ultimately find spiritual salvation through the love and affection of two tiny orphaned evacuees. The story, it not particularly original or profound, gives a vivid and moving account of the tenacity and quiet courage of ordinary English men, women and, more especially, small children during the worst days of Nazi bombing.

The tribute, brilliantly illuminated by the superb acting of two incredibly natural and clever youngsters, is magnificent propaganda for overseas consumption, and thought-provoking as well as emotionally stimulating war fare. Sincere, out-of-the-rut serious entertainment, with obvious box-office credentials.

Story.—John Davis, an American war correspondent, and Nora, his attractive young wife, visit London while the blitz is at its height. Nora is badly hurt when their hotel is struck, and not only loses the child she is expecting, but any hope of having another. The shock leaves her and John with little purpose in life and they proceed to live for to-day. Subsequently, Nora is persuaded to return to America, but John remains in London.

His work leads him to a home for small children orphaned and scarred by the blitz, and life begins anew when Margaret and Peter, two small inmates, take to him. He decides to take them back with him to New York, but finds transportation difficult. At first it is feared that Peter will have to be left behind, but accommodation on the plane is eventually found. Nora meets the precious cargo and finds in foster motherhood a happy compensation for the real thing.

Acting.—Robert Young gives a sincere and energetic performance as John, and Laraine Day is attractive and appealing in the smaller rôle of Nora but Margaret O'Brien and William Severn, two talented and engaging youngsters, easily steal the honours as Margaret and Peter. They act with tender, tear-compelling naturalness and give human appeal to a story that goes out of its way to stress the inhumanity of war. Fay Bainter is next best as the understanding and sympathetic head of the children's home.

Production.—The staging and acting are unquestionably realistic, but it is only by a narrow margin that realism is prevented from defeating itself. There are few men, women and children in this country who have not experienced the horrors of air raids, and the accuracy of the physical and technical interpretation and presentation will undoubtedly revive many grim and poignant memories.

Normally, the ugly possibilities would seriously militate against the film's success, but in this instance a tender and ingratiating child interest offers liberal cover for every unfavourable contingency. Although not exactly escapist entertainment, it succeeds in combining a strong human interest with a powerful war stimulant. For the rest there are its obvious title and star values.

Points of Appeal.—Moving story, realistic technical presentation, brilliant acting by Margaret O'Brien and William Severn, underlying feminine angle and obvious title and star values.

Lenin in October

Soviet Film Agency. Russian. Directed Romm. Featuring Schukin. 9,000 *feet appr Release not fixed.*

A VERY fine reconstruction of "The Te Days That Shook the World," wh Lenin wrested power from the Kerensk government.

Not only is the spectacle outstanding, b the characters of the historical characters po trayed are finely drawn and acted. Th picture is not new, but it wears remarkab well, and can stand comparison with any of th new pictorial biographies.

It is to be thoroughly recommended f specialised halls.

Story.—Lenin is smuggled from Finla into St. Petersburg, and from there he direc the workers' revolution, which comes to successful conclusion.

Acting.—Schukin's performance as Lenin remarkably vital and probably extremely lif like. All the supporting artistes are excelle with Vanin, as a works manager, entitled special mention.

Production.—There are no melodramatics i Romm's direction of this great subject. H treats everything from a practical angle, a so you get the impression that you are watc ing a very thrilling piece of history unfo yourself.

The human touch is ever present, nor h the comedy angle been neglected. As to t spectacular scenes of the uprising and t final assault on the Winter Palace, these a deeply impressive.

One has rarely, if ever, seen better cro handling.

Points of Appeal.—Striking portrait of Len and vivid historical reconstruction.

Continued on page 22

EORGE FORMBY
TOPS THE

OTION PICTURE
HERALD

MONEY MAKING STARS

AGAIN IN 1942

STILL BREAKING RECORDS!

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Continued from page 20

My Sister Eileen

Columbia. American (U). Directed by Alexander Hall. Featuring Rosalind Russell, Brian Aherne and Janet Blair. 8,709 *feet. Release not fixed.*

GIDDY "why-girls-leave-home" romantic comedy, or rather screwy sociological skylark, adapted from the persistent Broadway stage success, describing the hectic adventures of two ambitious sisters who come to Greenwich Village, New York's arty and cosmopolitan centre, in search of fame and fortune.

Its happy and infectiously irresponsible environment, to say nothing of its exceptional star and title values, is its commendation as a laughter-maker for most audiences. Attractive light booking, particularly for good- and high-class patrons.

Story.—Ruth Sherwood, a budding writer, and her young sister Eileen, a knowing flapper with stage ambitions, come to New York in the hope of making good. Their resources are limited and they are forced to rent a very exposed basement flat in Greenwich Village.

Ruth manages to interest Robert Baker, likeable, go-ahead editor of a fashionable magazine, in her work, but her first story, "My Sister Eileen," is turned down by Robert's unenterprising publisher. The rebuff leads to Robert's resignation. Meanwhile, Eileen attracts a queer assortment to their flat, which, incidentally, is repeatedly rocked by underground blasting operations, but she proves that she can take care of herself. Finally, Ruth's story is accepted, Robert is reinstated and sister Eileen gives further proof of her winning ways by compelling the publisher to take her under his wing.

Acting.—Rosalind Russell gives a terrific performance as Ruth, and Janet Blair makes an attractive and provocative foil as Sister Eileen. Brian Aherne is an agreeable Robert, and George Tobias, Allyn Joslyn, Richard Quine, Donald MacBride and Gordon Jones head a versatile and effective supporting cast.

Production.—The play centres on the very exposed basement flat, the grill of which—there are no windows—is flush with the pavement, and extracts its laughs from its very open outlook and very rum and exuberant visitors. The restricted pivot emphasises the picture's stage play origin, but what it lacks in scope and plot it more than regains in quaint and clever characterisation, smart dialogue and original by-play.

There is seldom a dull, and certainly never a quiet, moment. Its crazy action and more especially its big star and title values place it high up in the eccentric comedy category. Screwy, but not without feminine appeal.

Points of Appeal.—Good comedy situations, unique and laughable atmosphere, colourful characterisation, resourceful direction, smart dialogue and big star and title values.

The Anchor

Columbia. American (U). Directed by Sam Nelson. Featuring Bill Elliott, Linda Winters and Dick Curtis. 5,200 *feet. Release not fixed.*

PERIOD outdoor romantic melodrama, telling how a fearless two-gunned scout puts paid to a ruthless renegade's attempt to crush and exploit peace-loving settlers. The story follows well-worn lines, but robust characterisation and a brisk succession of hearty fights, staged against picturesque scenery, help to offset the obvious. Compact footage is also in its favour. Handy Western second for industrial, family and juvenile audiences.

Story.—Mort Saunders, a wealthy ranch-owner, falls to an assassin's bullet before he can assign his property to his good neighbours. Matt Brawley, Saunders' cruel and ambitious foreman, promptly takes over and prepares to give the settlers a raw deal. Darcey, an honest pioneer, protests, but is quickly liquidated. Joan, the dead man's daughter, immediately appeals for help to Wild Bill, Saunders' two-gunned nephew. He comes a-running, and before long he and Brawley match their brawn and wits. From thence on the result is a foregone conclusion.

Acting.—Bill Elliott has not a great deal of personality, but he rides and fights hard and is quick on the draw. These attributes make him a satisfactory selection for the rôle of Wild Bill. Linda Winters is a pretty Joan, and Dick Curtis makes a frank villain as Matt Brawley. Dub Taylor supplies appropriate comedy relief.

Production.—The story is very little more than a rough and tumble between hero and villain, but the sustained vigour of the contest compensates in no small measure for its lack of subtlety. The rounds are punctuated with touches of popular romance and comedy, and the amiable embellishments complete a handy outdoor two-feature programme proposition for the masses and youngsters.

Points of Appeal.—Straightforward plot, fast action, good fights, adequate teamwork and picturesque staging.

Casablanca

Warner. American (U). Directed by Michael Curtiz. Featuring Humphrey Bogart, Ingrid Bergman and Paul Henreid. 9,225 *feet. Release not fixed.*

SPECTACULAR, breathtaking and appealing undercover romantic melodrama, vividly describing dark, daring and gallant deeds at Casablanca, North African hotbed of international intrigue. The story, a veritable library of espionage fiction, easily outstrips fact in its cultivation of thrills and the unexpected and, what's more, the attractive and talented cosmopolitan cast brilliantly augments its many exciting, tender and spellbinding facets.

Settings, too, couple glamour with tense realism, while the direction embodies all the essentials of experienced, sure-fire showmanship. Even without its terrific title and star values, the picture is a box-office certainty: with them, it is doubly gilt-edged. Excellent general booking, one to take at all costs.

Story.—Rick, an adventurous American, is forced to leave Paris, and Ilsa, his beautiful mistress, when the Germans advance on the capital. He goes to Casablanca, French Morocco, and becomes a successful, if cynical, saloon owner. Later, Major Heinrich Strasser of the Third Reich visits the hot-spot to investigate the murder of two German couriers carrying special visas.

Capt. Renault, the corrupt and licentious yet amiable Prefect of Police, assures Strasser that he will get the murderer. He does, but it is Rick who gains possession of the visas. Other visitors to Casablanca are Victor Lazlo, head of a courageous European undercover movement, and Ilsa, who turns out to be Lazlo's wife. They both want visas and Strasser wants them. At first Rick refuses to help them, but when he learns why Ilsa left him so abruptly in Paris he and Renault get together and help the fugitives to escape.

Acting.—Humphrey Bogart does his best work as the courageous, cynical and good-hearted Rick. Ingrid Bergman is an appealing and attractive Ilsa. Paul Henreid wins considerable sympathy, as the hunted Lazio, and Claude Rains, Conrad Veidt, Sydney Greenstreet, Peter Lorre, and last, but not least, Dooley Wilson, a clever coloured character comedian and crooner, distinguish themselves in important supporting rôles. We have yet to see better casting.

Production.—The espionage story is decidedly better than average, but good as it is, the characterisation is even better. The two qualities form an irresistible box-office team.

The manner in which the director gets the plot away to a flying start and keeps it taut until the sensational and amusing climax is reached is a model of inspired showmanship. So is the cunning cultivation of feminine appeal.

Finally, there are the title and star values. These invaluable assets are so strong that they would ensure the most dull and ingenuous hokum box-office success, let alone grand modern adventure romantic melodrama. One final word to enterpr exhibitor is grab it, and gr quick.

Points of Appeal—Intrig eventful, citing and suspenseful stor illiant cha terisation, colourful atmo e, irresis romantic angle, breathtak and spec lar climax, neat and poli humorous lief, topicality, great title even gre star values.

Old Mother Riley Detective

Anglo-American. British (Directed Lance Comfort. Featuring A Lucan, K McShane and Ivor Brandt. feet. Rel not fixed

FRUITY, good-humoured life slap comedy describing Ol Mother R spirited engagement and ult victory Black Marketeers. It is one rthur Lu and the series' best efforts. ptal co booking, a box-office certain or the m keen and persistent Old Mo Riley

Story.—Confidential papers stolen fr a food office where Old Mo Riley is ployed as cleaner, and she held on picion. When Det.-Inspector or Cole in views her and he is convin of her in cence, and persuades her to et as an official member of the force With the of her daughter Kitty and many yo lodgers suspicion points to plethwai pompous local busybody. A up is Manoel, Popplethwaite's spec waiter, he leads Old Mother Riley an er asso to the gang's hideout. Kenw hy, owne the office where Old Mother Ri is emplo turns out to be the chief croo

Acting.—Arthur Lucan prov s once a that he is as good a character ctor as h a purveyor of slapstick as Old Mother Ri There is considerably more in her perf ance than meets the eye. Kitty McShane i rather self-conscious Kitty, but there useful supporting cast.

Production.—Although the picture is mai robust domestic pantomime, it is near eno to life to remind Black Marketeers and ot public pests that the working classes are easy game. The timely reminder, neatly am fied by Arthur Lucan's lively character w and acrobatics, is the corner-stone of hea British low comedy. Star and series valu are, of course, obvious.

Points of Appeal.—Clean, ingenuous hum popular vocal relief, very good technical p sentation, exciting slapstick climax, versa performance by Arthur Lucan. Quota a and big title and star values.

The B.B.C. Brains Trust

Anglo-American. British (U). Directed Donald Taylor and Howard Thomas. Feat in; Commander Campbell, Dr. E. A. J and Dr. Julian Huxley. 3,050 *feet. Rel not fixed.*

"ANY Questions?" novelty featurette, provocative, enlightening and hig entertaining pictorial record of get-togeth of the original resident member f the B.B Brains Trust and radio bes eller. T medium is, of course, all-talk, ut the ir sistible established stars and ually attr tive guests, Jennie Lee and Lie -Col. Wa Elliot, and, above all, the tact , witty a resourceful question-master D ald McC lough contribute a full measur f colour a showmanship to the academic. he result good teamwork and resource direction the first radio top-liner to w r succe fully the hectic journey from ther to screen. Excellent novelty ction British feature Quota at that.

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Points of Appeal.—Novelty a and exploitation values.

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BY

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WE'LL MEET AGAIN

A *Columbia* PICTURE

Continued from page 20

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Points of Appeal—Intriguing, eventful, e citing and suspenseful story, brilliant chara terisation, colourful atmosphere, irresisti romantic angle, breathtaking and specta lar climax, neat and polished humorous r lief, topicality, great title and even grea star values.

Old Mother Riley, Detective

Anglo-American. British (U). Directed b Lance Comfort. Featuring Arthur Lucan, Ki McShane and Ivor Brandt. 7,175 *feet. Relea not fixed.*

FRUITY, good-humoured low-life slapstic comedy describing Old Mother Riley spirited engagement and ultimate victory ov Black Marketeers. It is one of Arthur Lucan and the series' best efforts. Capital comed booking, a box-office certainty, for the ma keen and persistent Old Mother Riley fans.

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Points of Appeal.—Novelty angle, title, sta and exploitation values.

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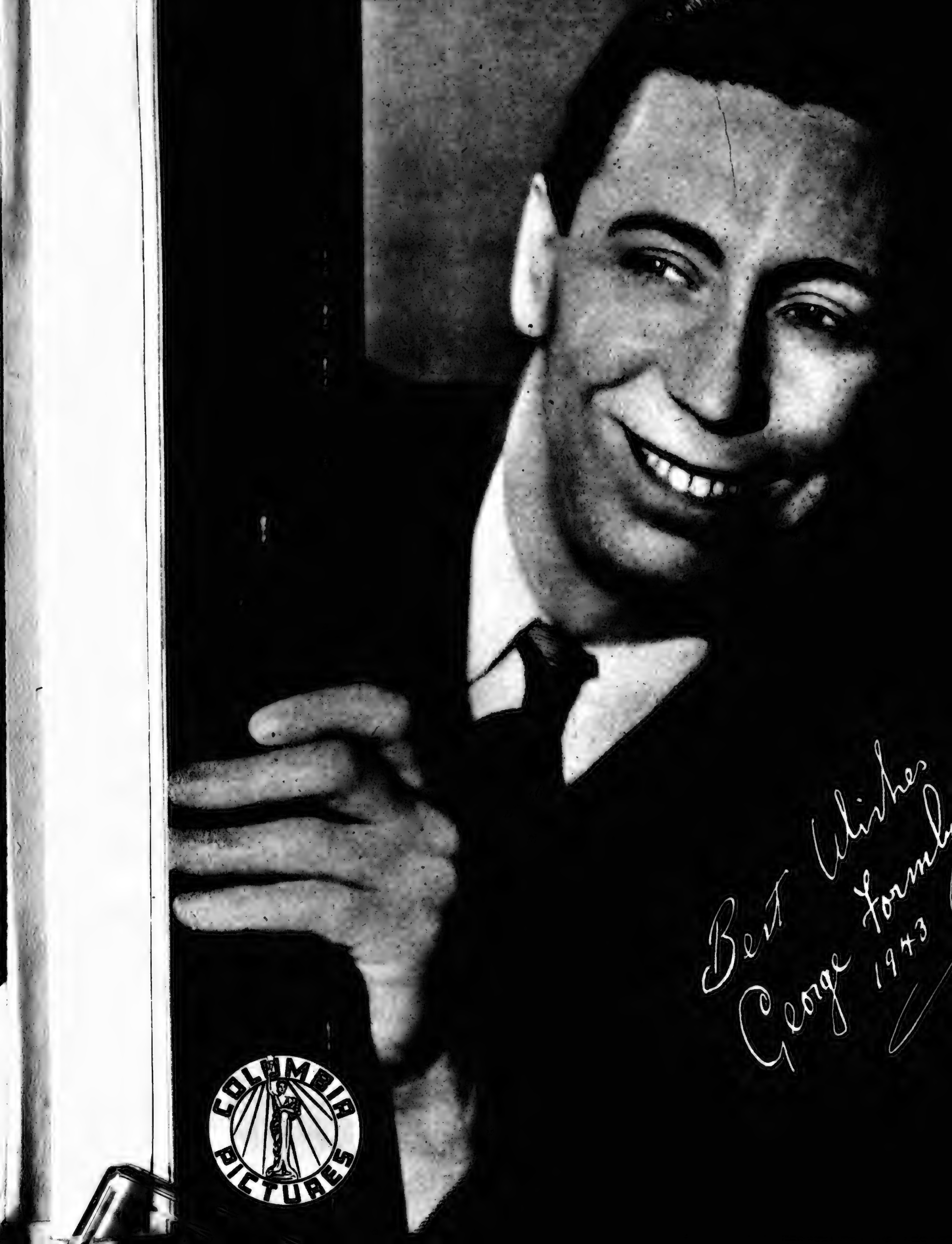
"WE'LL MEET AGAIN"

A *Columbia* PICTURE


COLUMBIA
PICTURES

Best Wishes
George Formby
1943

Kinematograph STUDIO

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NTRASTS IN EMI - PARADISE' TTINGS

ANGE-OVER from peace to war was indicated last week on Two Cities-Anatole de Grun- production, "The Demi-dise," for which realistic s have been shot by director ony Asquith on Stage 5, on h a perfect reproduction had built of the main shopping e of Barchester.

is magnificent set, designed by Sherriff and Carmen Dillon, so realistic that on going nd the set one instinctively menced shop-gazing. It repre-d Upper and Lower High t, Barchester.

the change-over to the war sequences the amount of care into the smallest detail in ing this set was particularly nt. On first glance Barches- High Street looked the same, as one strolled round one me conscious of blacked-out ows, signs which read "To the ers." Barchester citizens still ed on just the same, but there a goodly sprinkling of uni-s among the strollers and not so many cars.

ne specially effective lighting s were used here by Bernard les in throwing up the cloud-s on the horizon where sea sky meet, and unusual camera s on the crowd were contrived mera operator Cyril Knowles.

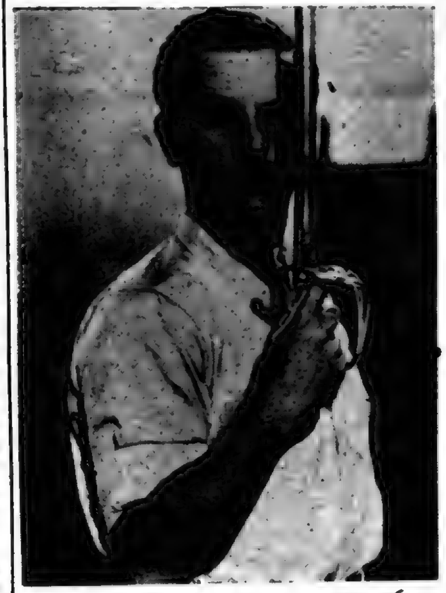
ards the end of the week s were shot on Stage 6, show-van's arrival with Ann at the ard where a vessel is being for the Soviet Government.

"Theatre Royal" on Schedule

ering their fourth week on eatre Royal" for British nal, Flanagan and Allen are on the theatre set, with John er directing.

rk on the picture is right up chedule, and already Baxter, agan and Allen are discussing s for a further subject.

ggy Dexter, Minehart Maur, ce Kenney, Buddy Flanagan others who proved so success-n the first Flanagan and Allen are appearing in this newest ct.



Anton Walbrook in the Archers' production THE LIFE AND DEATH OF COL. BLIMP, written, produced and directed in Technicolor by Michael Powell and Emeric Pressburger (G.F.D.)

NEW COMEDY THRILLER

With nearly all production details completed on his next production, "They Met in the Dark," a romantic comedy-thriller, Marcel Hellman will take the floor in a couple of weeks' time.

The producer of the very successful "Secret Mission" is finalising the signing of an all-star cast, with nearly twenty principal rôles, and hopes to announce the assignments in the course of the week.

"They Met in the Dark" is Hellman's first New Year production, a tingling, thrilling adventure-mystery story, packed with forceful action, seat-holding suspense, and grand comedy highlights.

British Camera Ace

CLAUDE FRIESE-GREENE DIES SUDDENLY

CLAUDE FRIESE - GREENE, probably the best - known cameraman in British filmland, died last week following a seizure at the Denham studios. He had just completed the footage of "On Approval" for Clive Brook and Sydney Box.

Aged 45, he bore an honoured name in motion picture history, for his father, William Friese-Greene, was the first man to apply for and obtain a patent for a moving picture camera, as far back as June, 1889; and a later patent made it possible to make films as we know them to-day. The story of the elder Friese-Greene was a tragedy; pioneer of linking up the phonograph with films; ruined by lawsuits to establish his rights, and scorned by those who should have helped him, he died in 1921 at a London Trade meeting after warning them against American monopoly.

Claude, who at five years old, was photographed by his father's experimental colour process, developed this, and in 1924 produced some remarkable results. His researches were continued up to his death. Entering the studio business as a boy, he formed the original Royal Flying Corps camera unit in 1915. After the war he became leading cameraman in most of the active British studios, turning for A. E. Dupont "Atlantic" and "Cape Forlorn," Hitchcock, Elvey, and practically every prominent director. Lately his unique experience in colour was very evident in Norman Walker's Technicolor feature, "The Great Mr. Handel."

Genial, communicative and personally very popular, Claude's sudden end at a comparatively early age has come as a shock to his countless friends.

P. L. M.

"Millions Like Us"

During the past week a variety of sets for "Millions Like Us," the current Gainsborough film at Shepherds Bush, have been used, including an exterior street scene outside a kinema, a lodging-house bed-sitting room, bedrooms in the women's war workers' hostel, and interior scenes in the corridors and carriages of a crowded war-time train.

The hostel bedrooms were closely modelled on those in which the women members of the Gainsborough unit spent three weeks while on location at the Midlands factory hostel recently. They were the background for scenes between Anne Crawford and Terry Randal. Anne Crawford as Jennifer, with her trunks of clothes, languid manner and disdainful air, makes a striking contrast to the homely Annie who gradually breaks down the rich girl's reserve with her kindly humour and good nature.

This scene explains the general purpose behind the film "Millions Like Us," in which the directors are striving to show the effect of war on a number of different types of girls thrown together in strange surroundings and forced to make the best of each other and their work.

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H

Laurence Olivier in a scene from the Two Cities production THE DEMI-PARADISE

SOSKIN TAKES FLOOR WITH "DEAR OCTOPUS"

The Paul Soskin production, "Dear Octopus," adapted from the Dodie Smith play, which stars Margaret Lockwood, went on the floor at Islington Studios on Monday under Harold French's direction.

Miss Lockwood plays Penny, the girl on whom the entire Randolph family depend and regard as a pleasant nonentity who will always be there to look after them until Felix Martin, the local farmer, asks her to marry him, and Nicholas Randolph, the successful playwright, comes home and falls in love with her.

Henrietta Watson has now been cast as Dora Randolph, the head of the family—the part played by Marie Tempest on the stage—and Roland Culver, Basil Radford, Frederick Leister, Antoinette Cellier, Madge Compton, Muriel George, Graham Moffatt, Kathleen Harrison, Evelyn Hall, Alistair Stewart and Ann Stephens have already been assigned to important rôles.

Harold French began shooting on the kitchen of the Randolph home on Monday and covered scenes with Henrietta Watson, whose benevolent despotism rules the family with a rod of iron, Muriel George as Maggie, the cook, and Roland Culver as Felix Martin, the local farmer who brings presents from the farm to Mrs. Randolph on her golden wedding day.

The Gainsborough unit assigned to "Dear Octopus" is as follows: Production manager, Fred Gunn, camera, Arthur Crabtree; art director, John Bryan; assistant director, Tommy Tomson; camera operator, George Stevens; recordist, M. Hobbs; stills, George Cannons; wardrobe, Yvonne Alexander; make-up, H. Terrington; hairdressing, Barbara Barnard; property master, Arthur Rumsey; continuity, Rita Coleman; floor electrician, Bob Digby.

Horace Walter Dixon, who was recently discharged on medical grounds from the military police, has been appointed assistant manager of the Savoy (A.B.C.), Swindon, of which C. (Peter) Dawson is manager. Trained under Victor Sylvester, he was well known in Hampshire dancing circles as the winner of several competitions.

For Studio and Laboratory equipment [illegible]

Vinten

John Banner and Ginger Rogers in ONCE UPON A HONEYMOON forthcoming RKO-Radio presentation

"ESCAPE TO DANGER" AT DENHAM

RKO-Radio Film Retitled

"ESCAPE TO DANGER" has been chosen as the title of the second Eric Portman and Ann Dvorak co-starring vehicle which has been in production for several weeks at the Denham studios under the working title of "Murder on a Convoy."

The new film is expected to emulate "Squadron Leader X," its predecessor, as a first-rate box-office property. Current action centres around a huge shipbuilding yard which occupies stage seven at the studio. Both stars are featured in this sequence which leads up to the thrilling conclusion of the story.

Under direction of Art Director Bill Andrews, two invasion barges have been built of a type used in the raid on Dieppe. Both are to scale, practically full size, and are amazingly realistic.

The set is a revelation of what can be attained by clever utilisation of space and the use of everything, including the walls of the stage, by an art director with vision.

So well has this been done in the present instance that when viewed through the windows of the drawing office and under the light of the arcs the perspective is so natural that it looks to be at least 100 yards to the dock end.

On one side of the barge factory is the office, replete with ship models and blue-prints, and tucked away in a corner of the set is the reproduction of a German military headquarters. This setting will be used while the technicians light the factory scene.

It is expected that "shooting" on the film will be completed in the very near future.

Michael Powell and Emeric Pres-burger whose firm "The Archers" have just completed, SILVER FLEET and THE LIFE AND DEATH O COL. BLIMP

Final Sequences o "Flemish Farm"

With most of the maj sequences of "The Flemi Farm" now in the hands editor Charles Saunders, the ea part of last week shooting devoted to some important pick- shots.

These included sequences sho ing the last stages of Duck (Clifford Evans) perilous journ out of German-occupied Belgiu Aided by Trescha (Jane Baxter), manages to escape in a farm ca carrying with him the precio flag that he has risked so much recover.

The end of the week the un transferred to Stage 1, where director Alec Vetchinsky had de signed a complete reproduction a Continental train running th whole length of this stage. T train was the setting for so tense moments in Jeffrey Dell' story, and in this sequence so clever camera work was evident Eric Cross and camera operat Jack Hildyard.

OUR ALLIES' VISIT DENHAM

In spite of the fact that Tw Cities Films have two major pr ductions in full swing and othe in course of preparation, a cordi welcome was extended to a par of Belgians and Canadians leave in London, when they ex pressed a desire to see Britis studios at work.

Both Anthony Asquith, directo of the Two Cities-Anatole de Gru wald production, "The Demi Paradise," producer and autho Anatole de Grunwald, and Jeffre Dell, author and director of "Th Flemish Farm," which Sydne Box is producing, found time explain some of the more tricky points of film production.

A friendly note with the Cana dians was struck between Penelop Dudley Ward, leading lady t Laurence Olivier, who stars in th picture. Not only does she know Canada well, but her father stil lives in Calgary, Alberta, and mutual exchange of experiences there afforded much enjoyment.

ontinued from page 5

Close-Ups
by
SCREENCOMBER

t when he saw it a strange thing curred, for instead of beans it emed to be sprouting lemons, and anger still, the lemons smelt like s of cheese. In fact, it seemed re like a huge lemon than a an stalkie.

And the main stalk which the oducer said was technically lled the story, was long and weak d straggly, and sagged and ndered, and Jack was surprised notice that it appeared to be ade of a substance that looked r all the world like tripe.

Awkward Jack

HEN Jack said he would like to see the accounts for fertiliser d he found someone had made a ly mistake, for instead of cooking the beans they had been cooking the accounts.

o Jack decided to investigate d he climbed the stalkie, and at e top he came on a great ogre o frightened Jack because he s all over schedule and budget d things, and he roared "I am ant Expenditure" and caught ck such a whack in the pants at it set him back to the bottom the tree where he had started om, and so somebody else came ong with enough fertiliser to mplete the bean stalkie, and the nd producer gentleman sent Jack d his wife a couple of upper cle seats for the opening show the stalkie, and Jack would have ed to go along only the producer ntleman didn't think to let him ve the bus fare.

◆

p.m. Sunday Curfew

9 o'clock Sunday curfew has been osed on the kinemas of Crosby, Water-, Seaforth and Litherland.

he Sunday hours are from 4 p.m. to p.m. in the winter and 5 p.m. to p.m. in the summer. This decision was e to at a meeting of the Licensing tices last Friday.

ermission was also granted for open- on Good Friday and Christmas Day n 2 p.m. to 9 p.m.

◆

Camborne Presentation

Ir. Trezona was the recipient of a er cigarette casket from the Scala ff and a pocket wallet from the staff the King's.

---

he Coronet, Camberwell, has en taken over by J. Widger, of inscombe, Somerset.

Derna Hazel in THE DUMMY TALKS, recently completed thriller (British National)

N. IRELAND C.T.B.F. PROGRESSES

25 per cent. of Staffs Already Members

GOOD progress is being made with the Northern Ireland C.T.B.F. At a meeting at the Empire Theatre, Belfast, it was stated that the first reports showed that well over 25 per cent. of the staffs had already applied for membership, and applications were coming in daily.

The officials appointed were: B. K. M'Guigan, chairman; B. Davey, vice chairman; Coun. George Gray, treasurer; Messrs. E. Bryans and H. L. Dodds, hon secretaries; and Messrs. G. Lodge, F. Keogh, G. Morrison, J. D. Russell, T. J. Furey, John Curran, T. Ferguson, H. Hamilton, A. Adams, J. Marshall, H. Stilling and D. M'Keowen, committee.

◆

Military Snubbed

When the military applied for Sunday opening at the Regal, Donaghdee, the local council evaded the issue by saying that the application for the licence must come from the owner of the kinema.

"Out of Their Own Mouths"

CAPTURED NAZI NEWSREEL SERVES ALLIED PROPAGANDA

EXHIBITORS are informed that a last minute change has been made in the Ministry of Information film "Into Battle No. 2," released to Grade A theatres on January 25. "Invincible?" will be released on that date in place of "Battle is our Business," as already announced.

When this film is released the public will see for the first time an enemy newsreel, uncut and translated literally word for word.

Dr. Goebbels himself has supplied a fine piece of propaganda—for the United Nations.

Uncut Propaganda

The film is a captured Vichy newsreel, every foot of which comes from the German Ministry of Propaganda, and it is shown in its entirety—the French commentator's voice has been overlaid with a French voice speaking in English, but those able to speak French will still be able to catch the original commentary.

This is how Goebbels' own propaganda is made to prove him a liar. The captured newsreel is dated October 26. It shows scenes from the Caucasus, and from Stalingrad, and from the Egyptian border. The French commentary to this says:—

"Marshal von Bock has reached the Caucasus Chain. The German troops have penetrated deeply into the defence system of Stalingrad. In the meantime the invincible *Afrika Corps* has completed its preparations for a new offensive. Tobruk has become one of the most important supply bases for the German and Italian armies."

"On the Other Hand—"

"Wait a minute," says an English voice, "let's check those statements." Then the film goes on to point out that, although the original French newsreel was released on October 26, by November 11 not a single item in this newsreel lines up with the facts.

By this time the Russians have thrown the Germans back in the Caucasus, and back from Stalingrad, whilst Rommel has scampered back from Egypt. Tobruk, it is true, *is* an important supply base, but for British supplies, and North Africa has been occupied by forces of the United Nations.

To prove the points, scenes have been added from Allied Newsreel material, received from Stalingrad, from the Eighth Army and from North Africa.

ontinued from page 3

N.A.T.K.E. CLAIM INCREASED WAR BONUS

The following examples illustrate the proposals compared with the existing bonus rates. The basic wages are those in force for n average county Branch of the C.E.A.

	Hall	Wage Basic £	s.	d.	Bonus Present s.	d.	Bonus Proposed s.	d.
t Pr jectionists	A	4	10	0	18	0	30	0
...	B	3	15	0	15	0	25	0
	C	3	0	0	12	0	25	0
oorm n	A	2	10	0	12	6	25	0
	B and C	2	5	0	11	3	25	0
shere tes	A	1	5	0	6	3	20	0
	B	1	2	6	5	7½	20	0
	C	0	17	6	4	4½	20	0

Coming Soon
ARABIAN NIGHTS
IN TECHNICOLOR
UNIVERSAL
GFD

C.E.A. SURVEYS QUOTA SITUATION

CLAMOUR by exhibitors for an alteration in the exhibitor quota clauses of the Cinematograph Films Act has been replied to by the General Purposes Committee of the C.E.A., whose reports were due for discussion and endorsement by yesterday's General Council.

The earlier of two reports contained a survey of the situation arising from the General Council's reference back of its November report, with instructions to take into account the Order in Council (S.R. & O. No. 2,278, 1942). This Order is that which permits a renter to satisfy part of his quota obligations by acquiring American rights of British films not distributed by him in this country.

A Misapprehension

The committee's report states that it is incorrect to say, as has been said, that the renter gets out of his quota by the acquisition of one British film. The actual wording of the Order is:—

> ". . . the films which have been acquired in the quota period in question by any renter for distribution in Great Britain include at least one film . . ."

complying with requirements which we need not set out again.

If a renter only acquires one film he then has other obligations to acquire the American rights of British films which he does not distribute in this country. Stipulations as to acquisition of these rights play a part in helping the finance of the limited amount of British production which is now proceeding.

Eddie Albert and Ann Shirley in Paramount's LADY BODYGUARD

Your committee is not at this stage expressing any opinion upon the Order as, obviously, the ultimate test of its value will be ascertained by the manner in which it works over the next 12 months.

Does It Help the War?

A second point is summed up in the phrase: If the renters can get an emergency order why cannot the C.E.A.? This point has been explained over and over again that an emergency order can only be issued if it deals with a matter which makes for the successful prosecution of the war. It will be obvious that the failure of the renters' quota would have an adverse effect upon the production of British films, and it is a logical argument that anything which makes for the increase of British films is making a contribution to the successful prosecution of the war and therefore the emergency order procedure is one which would apply. It is difficult to apply the same line of reasoning to exhibitors' quota which is quite a separate matter in the Cinematograph Films Act.

It is not quite clear what relation the difficulties, which a number of exhibitors experience in complying with exhibitors' quota, bear to the successful prosecution of the war in order to have the situation which has arisen dealt with by means of an emergency order.

An Ultimate Goal

Making reference to resolution submitted by the Leeds and Birmingham branches on this subject, the G.P. Committee states, with regard to the former, that the suspension of exhibitors' quota percentages would mean legislation and that the Board of Trade has stated that this is not likely to be available.

Regarding the Birmingham branch resolution, which pressed for some form of amelioration which would enable exhibitors to comply with the Act, the committee states that "This resolution more or less expresses the ultimate goal of the committee and it is a matter of waiting for the appropriate time at which to put forward a further request."

W.E. SERVICE CHANGES

OBJECTION TO THE MINIMUM CHARGE

It was reported by the Gener Purposes Committee of the C.E. that letters had been received fr various members concerning t circular letter issued by Wester Electric Co., Ltd., in which th company stated its intention raising its service and emer gency charges and of introducing minimum time charge of 36s.

It was agreed that no objectio could be taken to the introducti of the service and emergen charges, but that Western Electr be asked to withdraw the mi mum charge.

CUSTOMS AND EXCIS RETURNS

The Customs and Excise ha intimated to the C.E.A. that th proposed to incorporate forms E.I 31 and E.D. 32 into one so that th separate daily sheets would avoided and incorporated into o weekly rendering.

It is pointed out by the Gener Purposes Committee that th change only applies to those kin mas which have been in the hab of using the official forms E.D. and E.D. 32 supplied by the Cu toms and Excise. Those kinem which have been in the habit printing their own daily retu forms for the Customs and Exc can continue to do so.

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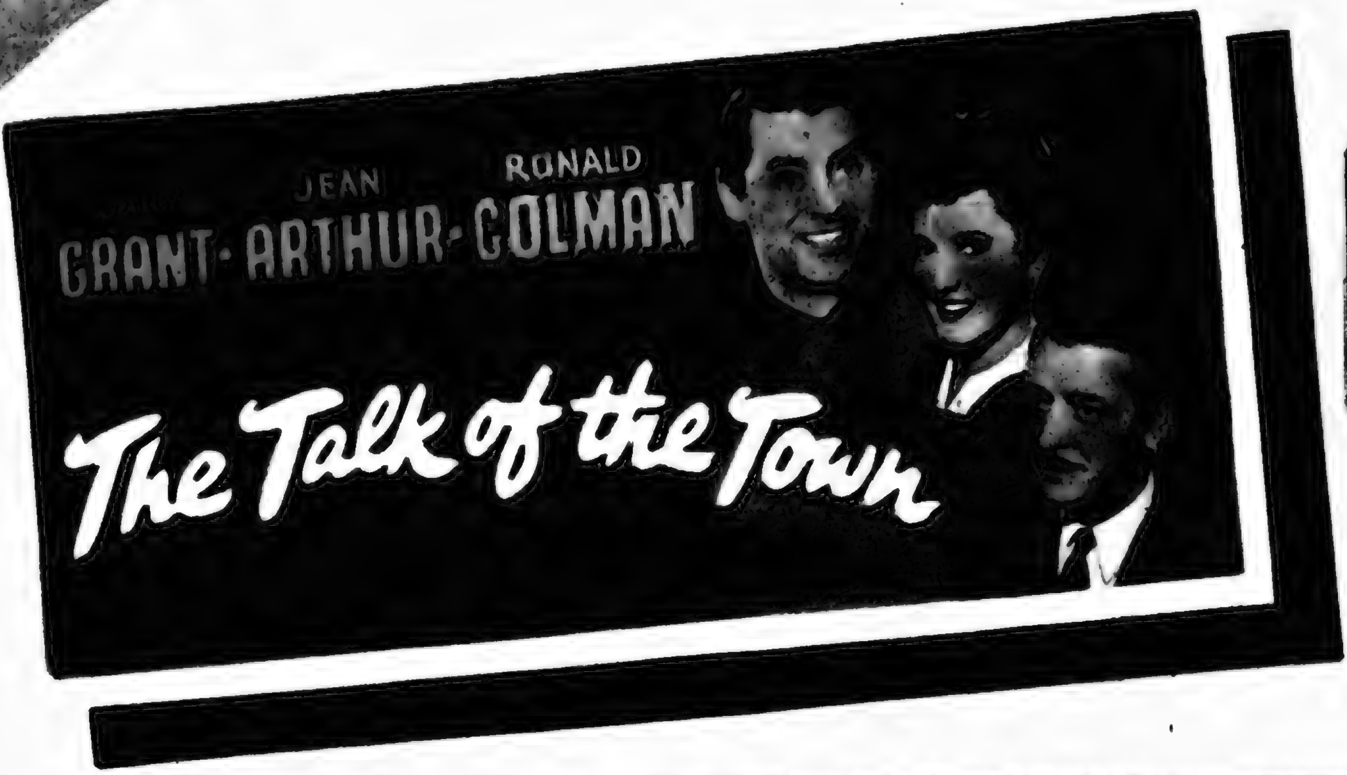
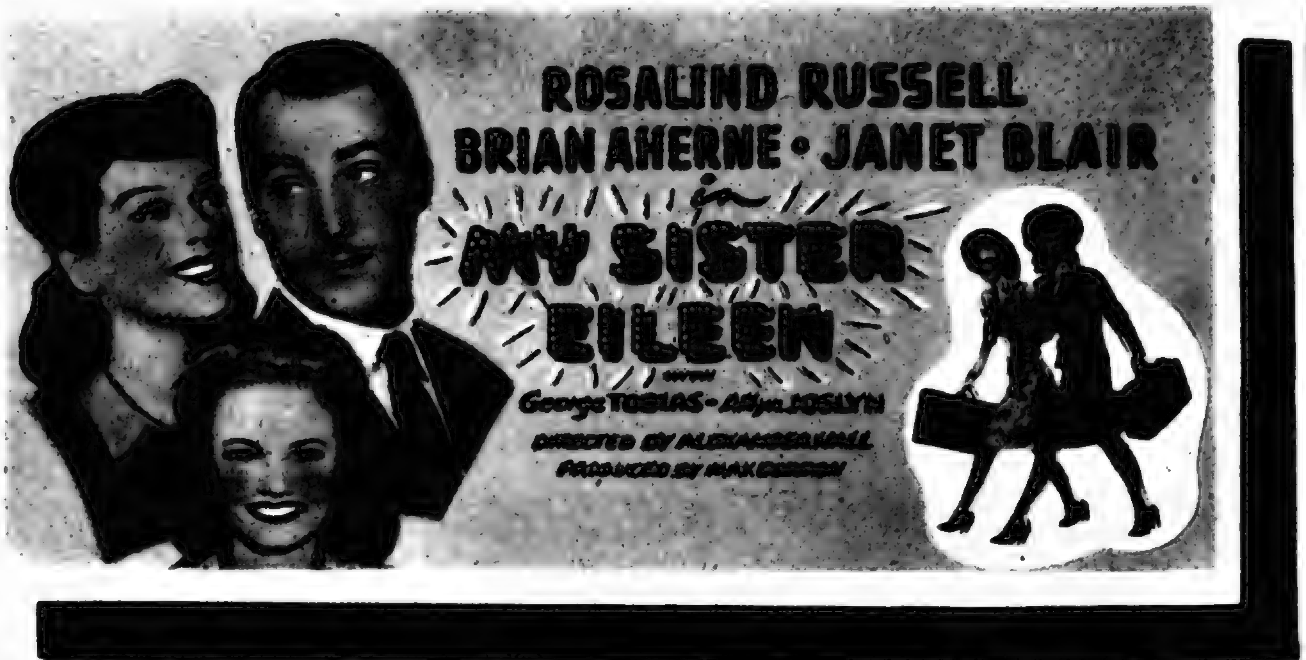
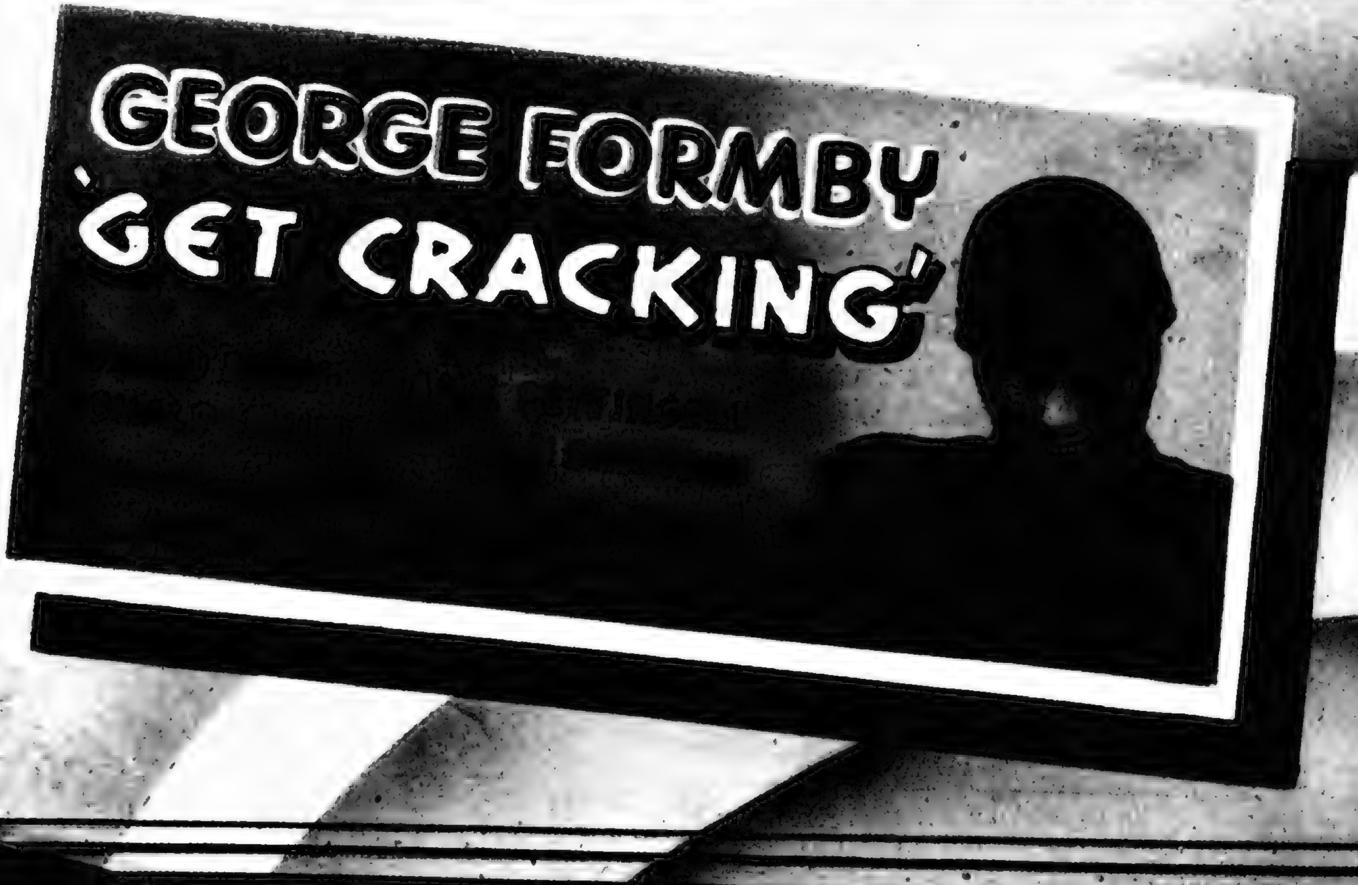
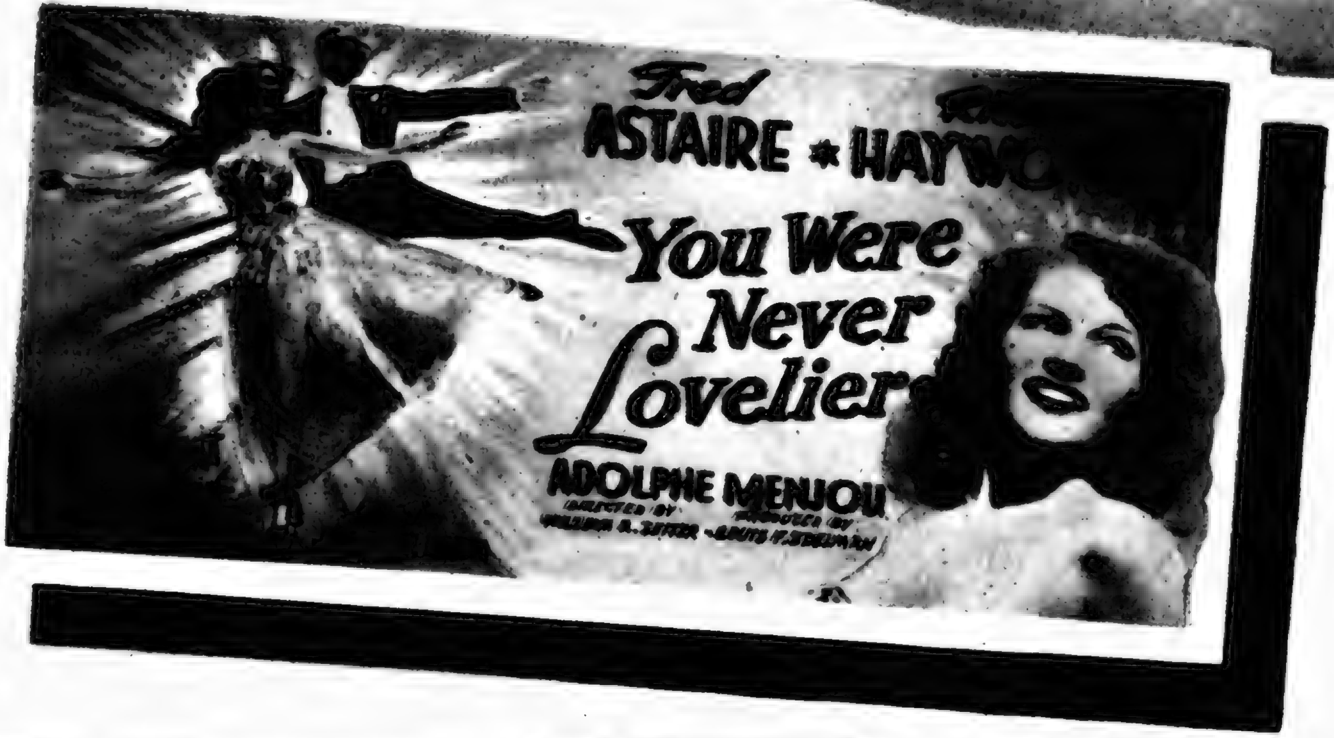

JEAN
RONALD
GRANT · ARTHUR · COLMAN
The Talk of the Town

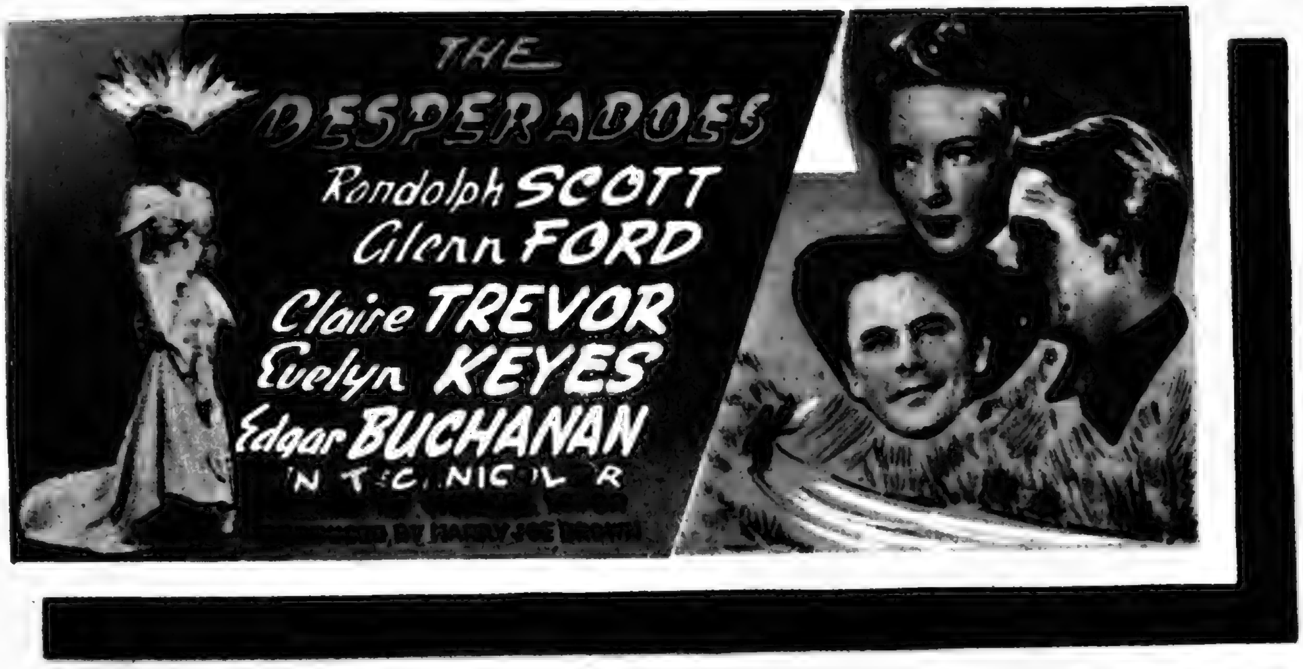
COLU

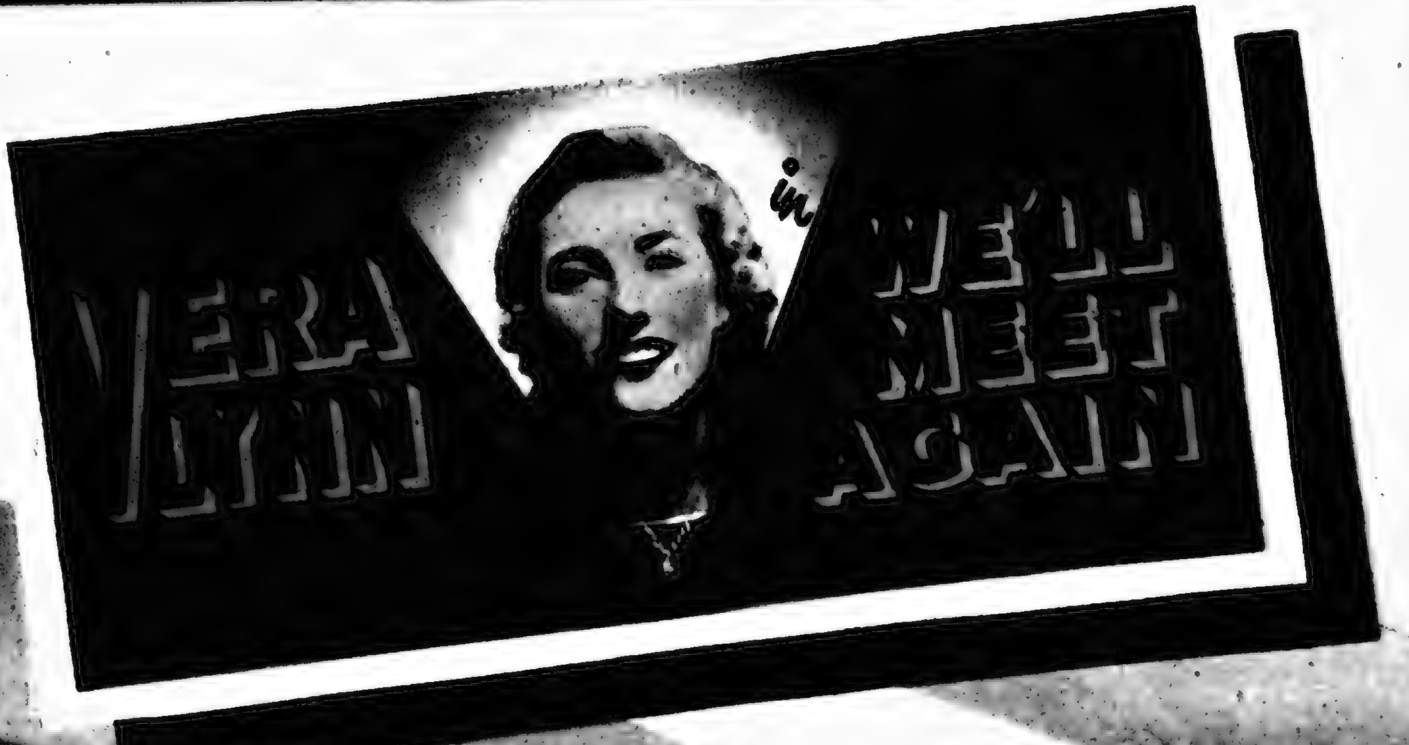

ROSALIND RUSSELL
BRIAN AHERNE · JANET BLAIR
in
MY SISTER EILEEN
with
George TOBIAS - Allyn JOSLYN
DIRECTED BY ALEXANDER HALL
PRODUCED BY MAX GORDON


GEORGE FORMBY
'GET CRACKING'

MBIA


Fred
ASTAIRE * HAYWO
You Were Never Lovelier
ADOLPHE MENJOU
DIRECTED BY
PRODUCED BY


THE DESPERADOES
Randolph SCOTT
Glenn FORD
Claire TREVOR
Evelyn KEYES
Edgar BUCHANAN
IN TECHNICOLOR
PRODUCED BY HARRY JOE BROWN


VERA LYNN
in
WE'LL MEET AGAIN

COLU

JEAN ARTHUR · JOEL McCREA

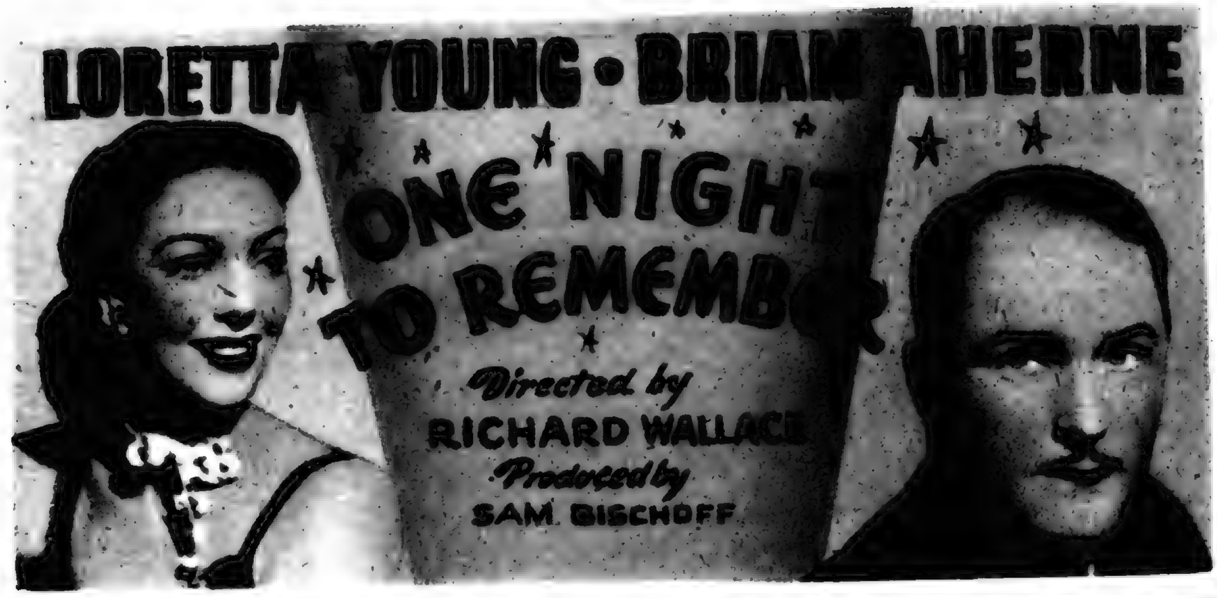
IN

"COME ONE COME ALL"

with

CHARLES COBURN

A GEORGE STEVENS' . . . PRODUCTION

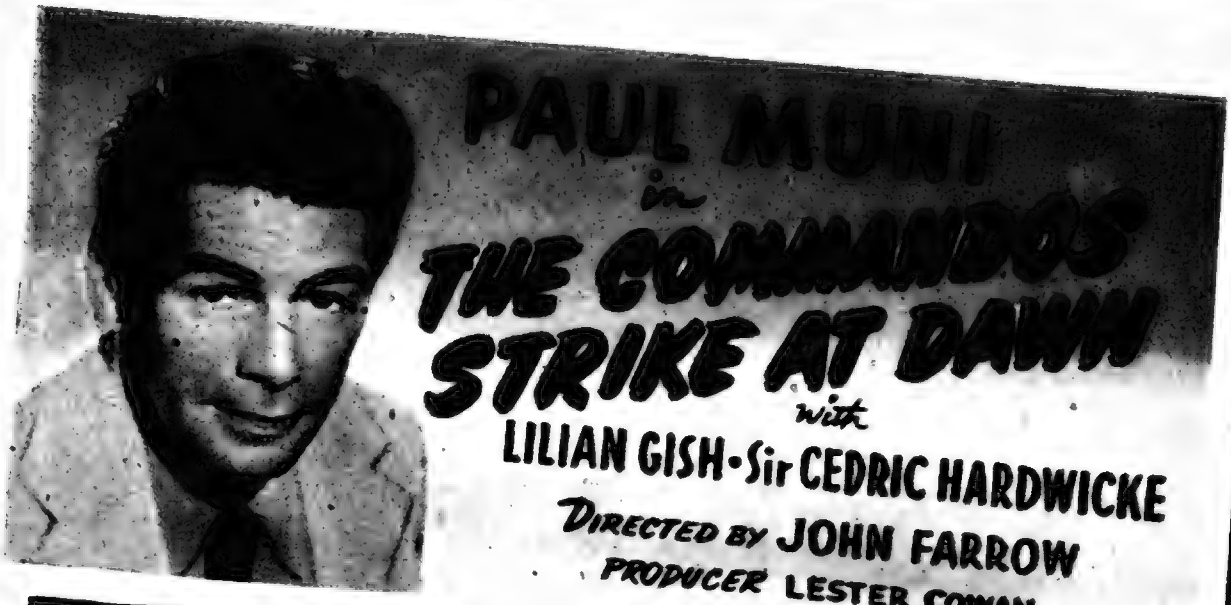


LORETTA YOUNG · BRIAN AHERNE

ONE NIGHT TO REMEMBER

Directed by RICHARD WALLACE

Produced by SAM BISCHOFF



PAUL MUNI

in

THE COMMANDOS STRIKE AT DAWN

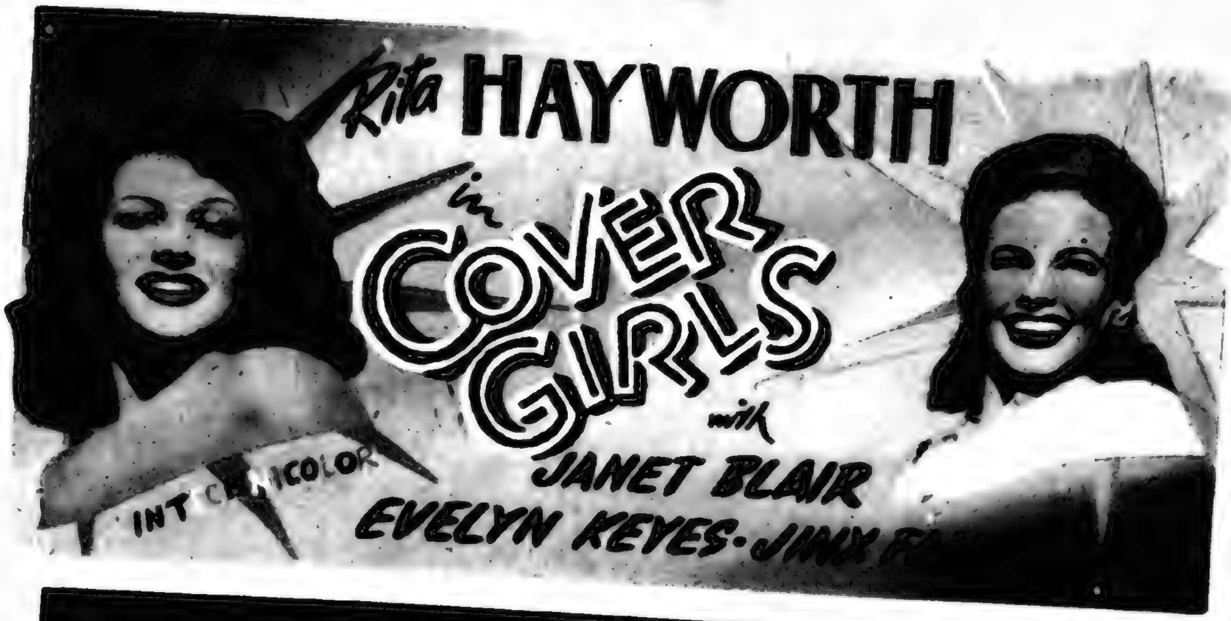
with

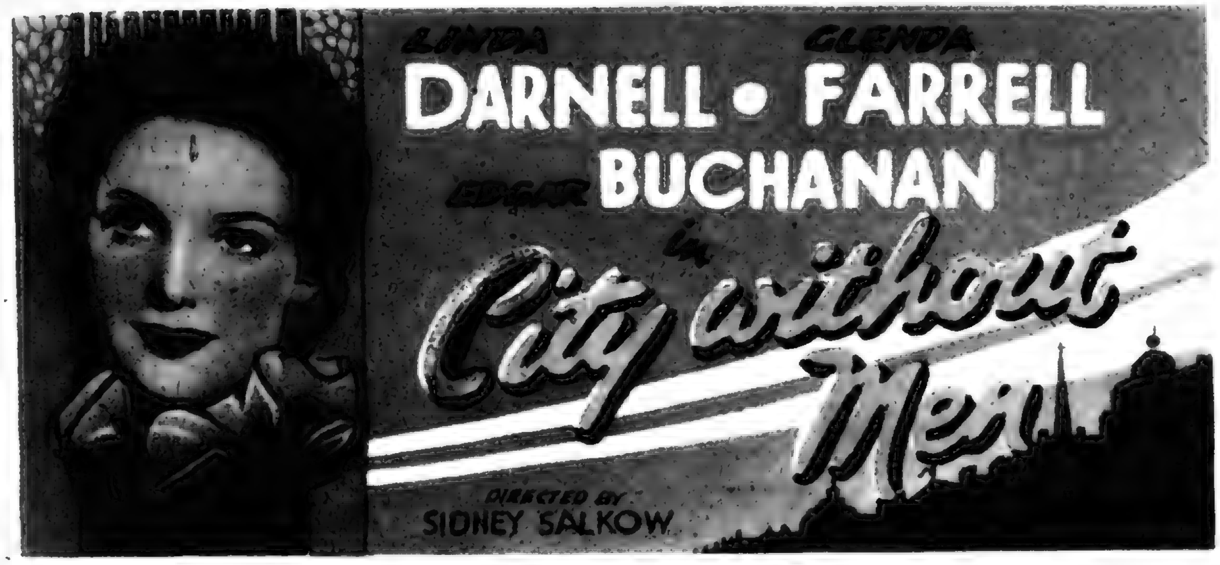
LILIAN GISH · Sir CEDRIC HARDWICKE

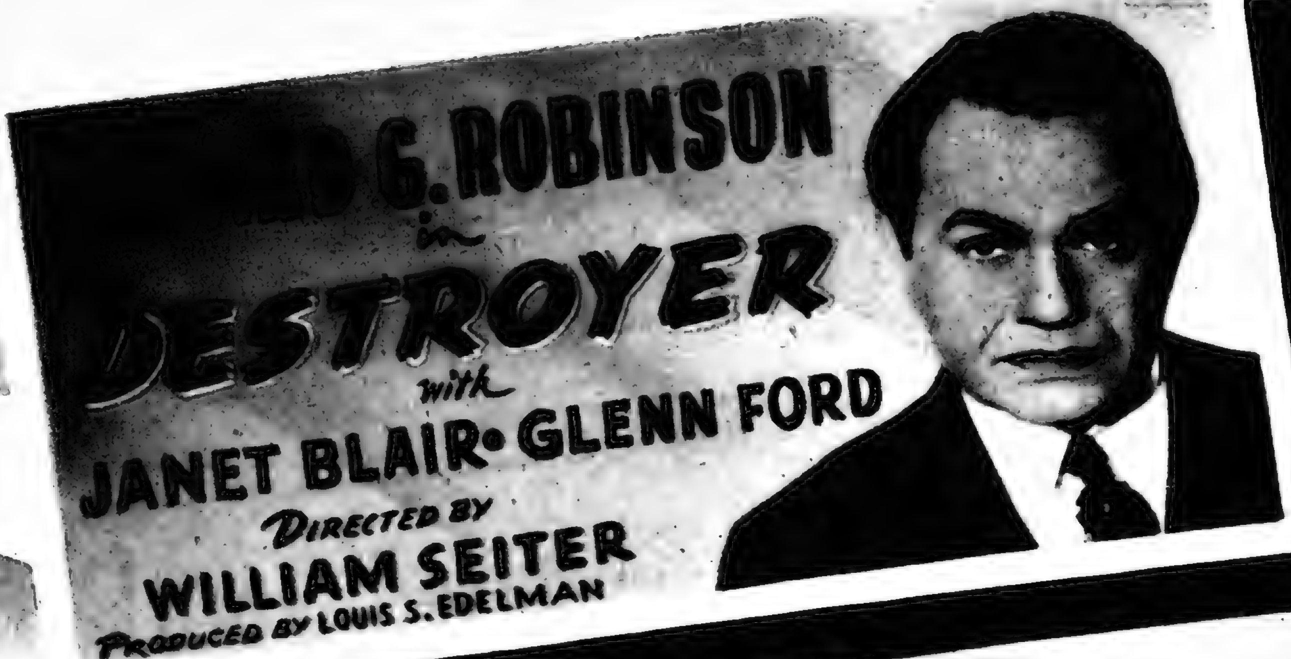
DIRECTED BY JOHN FARROW

PRODUCER LESTER COWAN

MBIA

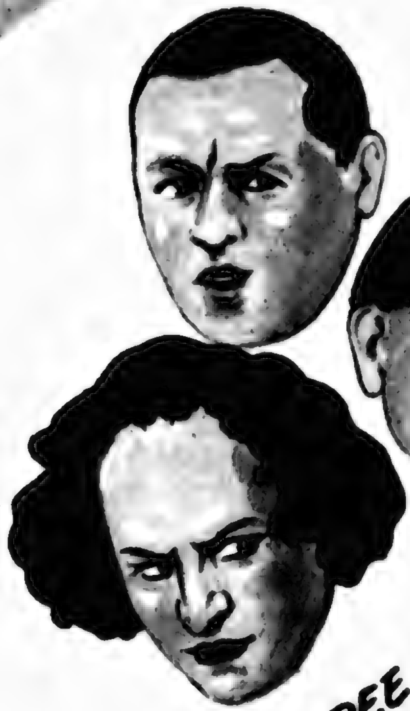

Rita HAYWORTH
in
COVER GIRLS
IN TECHNICOLOR
with
JANET BLAIR
EVELYN KEYES · JINX F


LINDA
GLENDA
DARNELL • FARRELL
EDGAR BUCHANAN
in
City without Men
DIRECTED BY
SIDNEY SALKOW


G. ROBINSON
in
DESTROYER
with
JANET BLAIR • GLENN FORD
DIRECTED BY
WILLIAM SEITER
PRODUCED BY LOUIS S. EDELMAN

COLU

GEMS O
SCR
for
194



THREE STOOGES

KITCHEN QUIZ

COLUMBIA TOURS

COLOUR RHAPSODIES

COLUMBIA PHANTASIES

COLUMBIA FABLES

MBIA

SCREEN SNAPSHOTS

CINESCOPES

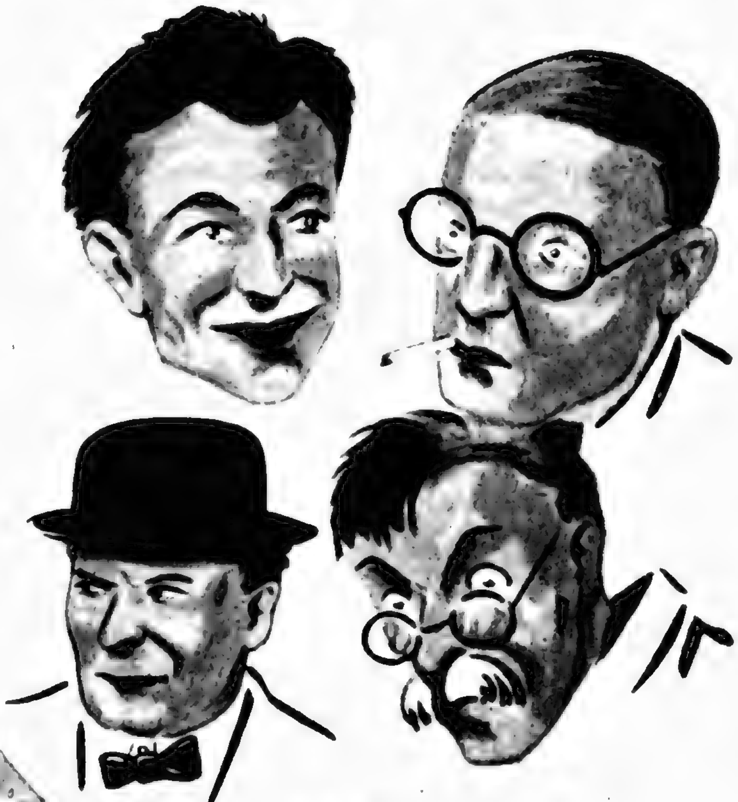
COMMUNITY SINGS

OF THE
EN

43

COLUMBIA PANORAMICS

WORLD OF SPORTS



ALL STAR COMEDIES

Muni as a Commando

Scenes from four more important Columbia offerings in the New Year. (1) Harry Green, Don Ameche and Janet Blair in SOMETHING TO SHOUT ABOUT. (2) Jinx Falkenburg, Kay Haries and Leslie Brooks in LUCKY LEGS. (3) Paul Muni in COMMANDOS COME AT DAWN. (4) THE BOOGIE MAN WILL GET YOU presents Boris Karloff and Peter Lorre in comedy roles

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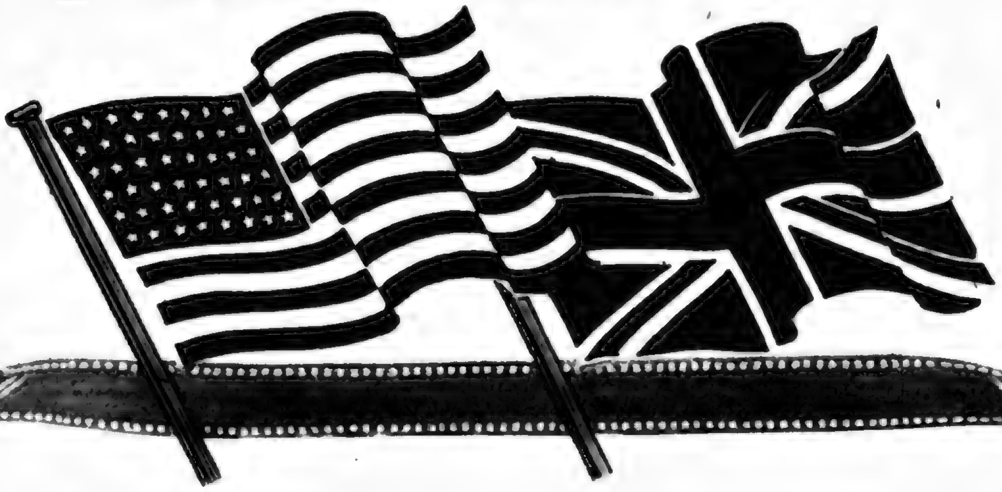


ON BOTH SIDES OF THE ATLANTIC

the motion picture industry is playing a vital part in the war by providing entertainment, instruction and propaganda.

On both sides of the Atlantic **Kodak** will continue in 1943 to supply the motion picture industry with sensitised materials of the highest standard and unvarying quality.

KODAK LTD.
MOTION PICTURE FILM DEPT.
KODAK HOUSE
KINGSWAY, W.C.2

N JANUARY, 1940, ECKMAN WROTE HIS FIRST ARTICLE FOR OUR NEW YEAR ISSUE, ADVOCATING ANGLO-AMERICAN CO-OPERATION AS INDISPENSABLE FOR THE SECURITY OF THE WORLD. IT WAS A REMARKABLE ROPHECY. ELEVEN MONTHS LATER THE UNITED STATES AND BRITAIN BECAME COMBATANT ALLIES.

N JANUARY, 1941, ECKMAN SHOWED HOW CO-OPERATION IN THE FILM INDUSTRY OF THE TWO NATIONS COULD A THE ALLIED CAUSE.

N THIS, HIS 1942 ARTICLE, HE COMPLETES THE TRILOGY BY PLEADING THAT THIS NEW AND FULLER ANGLO-AMERICAN FRIENDSHIP BE DEVOTED TO THE PROBLEMS OF WINNING THE PEACE.

SOLVING OUR PEACE PROBLEMS BY UNITY OF ANGLO-U.S. PRODUCTION

By Sam Eckman, Jun.

THERE has been a plethora of " Ambassadors " crossing the Atlantic in the last few months, particularly on the Eastward route. Famous names in film Industry like Colonel Darryl Zanuck, or William Wyler, Major Hal Roach, many more, are in Britain now, or have here lately. Sidney Bernstein has ntly returned from his very fruitful ion to Washington.

am therefore reminded of conversations ey and I have had more than once, erning perilous misunderstandings which ht arise between our two nations after war, and of how films can be planned as feguard against such a catastrophe. These mbassadors " are the very men to do it.

o need to remind me that we have to win war before the necessity will arise for -war diplomacy. Primarily, the task of those I have mentioned is to facilitate an -increasing flow between our two countries he kind of pictures which will guide and ire our own peoples, our Allies and such of the remainder of the world as is not olutely enveloped in the Stygian blackness Axis control, towards our total victory.

AN INSTRUMENT

HERE is something, I believe equally important, which they can do, and ch all of us connected with the British American film Industries can in our ral ways help to do.

hat is to plan for mutual co-operation, a sense of mutual responsibility as joint rdians of that better life promised by the antic Charter, TO CONTINUE AFTER THE .

is no hyperbolic figure of speech to that full and absolute understanding ween the English-speaking peoples in the nths and years immediately following the war is vital, not only to those peoples but to the world as a whole.

Without unity of thought, purpose and action—whether it take the form of an actual Union of English-speaking peoples or not—there will be no real regeneration, and, just as inevitably as night follows day, Naziism and Fascism will rise again from the dust into which we mean to crush them, perhaps under new names, but with equally hideous menace to freedom and " our way of life."

I profoundly believe, and there are few of your readers who will disagree with me, that the film is by far the greatest instrument of propaganda in the world of to-day. I should like to amend that word " propaganda." It has too didactic a tone about it. I would rather say that the film is the greatest medium for showing the men, women and children of one country, or one stratum of society, the men, women and children of other countries and other strata; thus creating that priceless thing, understanding.

RADIO INFLUENCE

WITH full appreciation of the enormous influence of radio, one realises that it can speak only to the ear, while the film can speak to the ear and to the eye. The time will come again, of course, when television will be able to do the same; but it will be many years before television reception sets will be available to the almost countless millions who now look to the kinema for the main part of their entertainment, and for a very considerable part of their education, using education in the broader sense of the word.

We people in the film Industry, therefore, have been given vast opportunities, and no less vast responsibilities. Sometimes those responsibilities almost frighten me.

On the whole, I believe the film Industries of both our countries have used their opportunities well during this war, and have not neglected their responsibilities. I am not thinking so much of the many excellent M. of I. films and others which have been made for the one purpose of promoting the war effort.

I am thinking particularly of the many pictures made in Great Britain primarily designed as entertainment, but incidentally illustrating British heroism, determination and unity of purpose in this war.

Everyone knows how well these films have been received in the United States, and how much they have done to correct anti-British prejudices, mainly founded on misunderstanding, in that country.

I am thinking also of the multitude of films made by all the American companies, both before and during the war, which have exposed to the world Nazi ways of life and thought, in contrast with our own ways and those of all the free peoples.

LESSONS OF PAST

ALTHOUGH the American film Industry was perfectly free to reflect any line of thought on national or international politics up to December 7, 1941, I can think of not one picture it made which reflected, however slightly, the Nazi or Fascist ideology, or even the mentality of the large numbers of American isolationists.

Why, then, am I worrying about the future? Because I cannot forget 1918 and the tragic misunderstandings which arose, in the first place, because a few silly Americans said: " We won the war," and a few silly Englishmen answered back with unnecessary heat, thus starting almost two decades of bickering and of a certain measure of mutual distrust between two peoples who of all others should be able to understand one another best, because of the great boon of a common language.

Yes, I know that we sometimes accentuate the second syllable of a word while you

Continued on page 36

ESSENTIAL QUALITY VALUE IN HOLLYWOOD TO-DAY

Producers Satisfying New Entertainment Tastes

By E. T. CARR
Managing Director, United Artists

HOLLYWOOD has been making "stupendous" pictures for a great many years, and many of them have been colossal successes. It is significant, therefore, that to-day Hollywood is less concerned with delivering "stupendous" pictures than with producing good ones.

I do not mean that the former were not also very often good pictures, I merely mean that the basic theme and the essential quality count far more in Hollywood to-day than any setting, however sumptuous.

The tendency is symbolic of the present temper of the American people. They are in a more realistic mood than ever in their history, and growing increasingly impatient of the purely meretricious, however expensively decorated. And that goes for pictures too.

The larger issues of the war combined with immediate production problems have forced a fresh evaluation of the traditional Hollywood outlook.

INSPIRATIONAL IDEALS

The outstanding producers in America, men like Chaplin, Selznick, Alexander Korda and Walt Disney, like our own finest producers, Michael Balcon, Leslie Howard, Noel Coward and others, are now almost wholly concerned with creating entertainment that shall have a fundamental value, pictures whose inspiration derives from the great ideals of the common cause.

It must, however, be underlined that, whilst the cause of victory is the ideal, entertainment in all its infinite diversity of meaning remains the essential screen method.

But, of course, not even the most voracious idealist desires or requires to be intellectually and emotionally fed with a single diet however skilfully varied.

The kinema-going public, beyond doubt, welcomes the pure escapist picture of high quality, and escapist pictures are being made and will continue to be made. Every producer, both here and in America, is well aware of that. Michael Balcon's 1943 programme, for example, shows just this appreciation of public demand and covers, therefore, a markable wide field of entertainment.

E. T. CARR

MASSES STIRRED

It remains true, nevertheless—and this the main impression I gained from my vi to the States—that the film Industry is kee aware of the issues that are to-day stir the masses of the people and the ideals th are moving them to make their imme sacrifices.

The American film Industry, like our ow is conscious of the importance of its co tribution to the common struggle, and no less determined to play its full part sustaining the morale, and satisfying t mental and emotional needs of the w battered peoples.

ANGLO-AMERICAN UNION: By Sam Eckman

CONTINUED FROM PAGE

accentuate the first; but, apart from an increasingly few Press pundits, who cares?

There are differences of pronunciation and accent; there are many differences of outlook between Britain, Australia, Canada, South Africa and other members of your Commonwealth of Nations, which none the less has never failed to form one united front against the German aggressor in this war or the last.

There are 48 States in North America (excluding Canada and Mexico). Almost every one of them has different local laws, different accents, different customs—compare Maine with Tennessee, for example—yet this war proves once again that they may in the aggregate justly be called the "United States."

COMMON OUTLOOK

AND so to films. I want films to be made that show the common outlook, the mutual ideals, the essential homogeneity of the British and American peoples, and our "way of life"; pictures which show the English "genius for understatement" which does not necessarily spell superciliousness; and that American exuberance does not always mean vulgarity or self-sufficiency.

We want more and more films on these lines, both British and American, to prove that John Bull and Uncle Sam—both mighty tough fellows who don't mind having a friendly bout of fisticuffs between themselves—are ready and eager to knock Hell out of any third party who tries to interfere with either of them.

Finally, I ask you, ladies and gentlemen of the film Industry, to remember this. The war *may*—I emphasise may—be decided this year. If so, there are pictures now being made which may not reach the public until peace is with us. While the war continues I veritably believe that no power on earth could shake the unity of purpose to live as free men, not as slaves, and to obliterate utterly from the earth the foul and monstrous forces which Hitler, with his attendant dev conjured up from hell.

NO RECRIMINATIONS

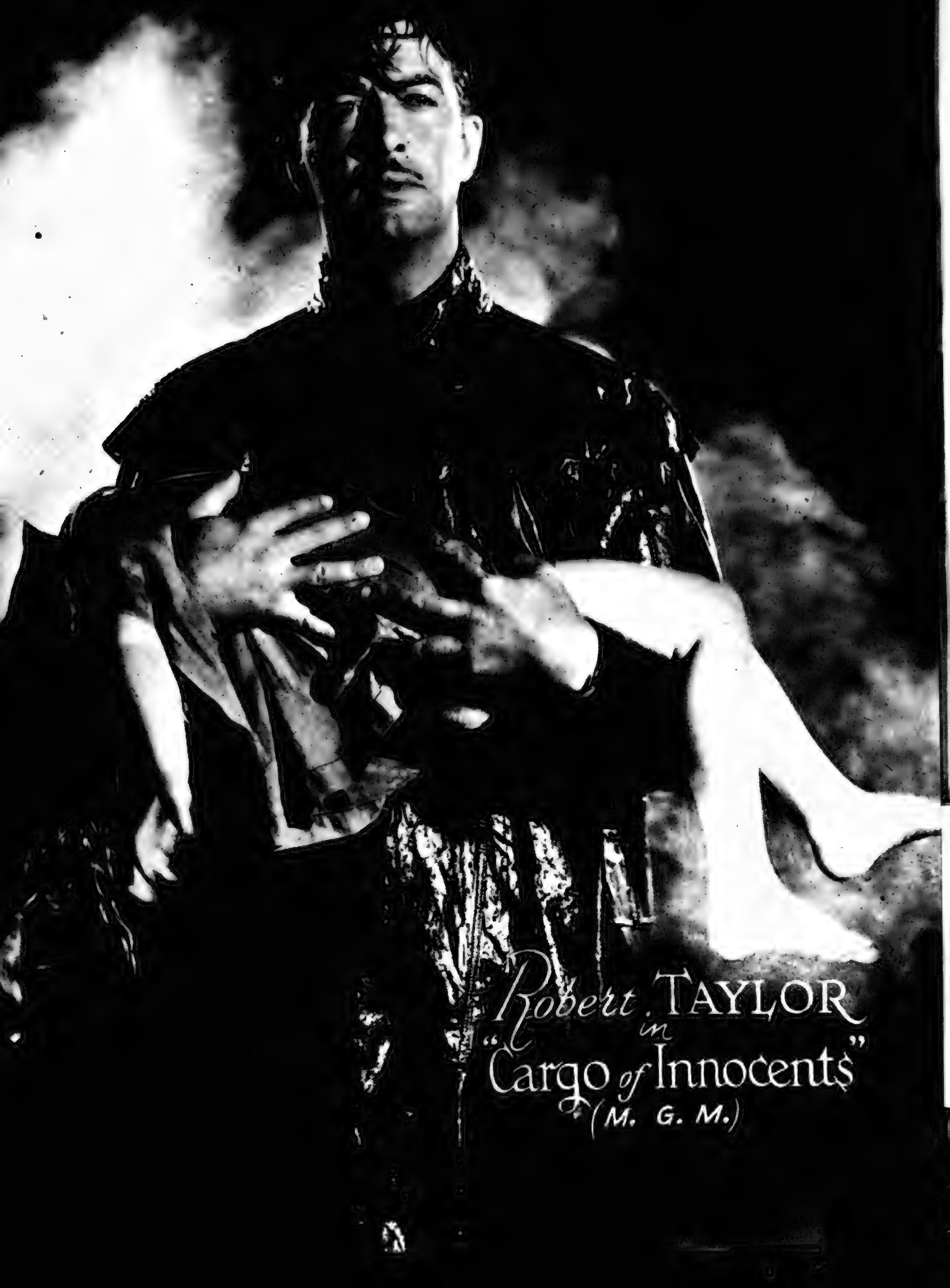
WHEN victory is won it may be differe The *American fool* may start whisper: "What about Hong Kong, Sin pore, Malaya?"

The *English fool* may start to whis back: "What about Pearl Harbour, and t two years and a quarter you left us to fi the common enemy alone?"

And so the old bad days could start agai

Victory in the war is certain. Victory the peace is not certain. Every film wh is made, now and henceforward, can be weapon, just as powerful as any battles or flying fortress, to fight the menace of m understanding between the English-speaki peoples which alone can destroy our ho of a better world.

e New Year
SUPPLEMENT

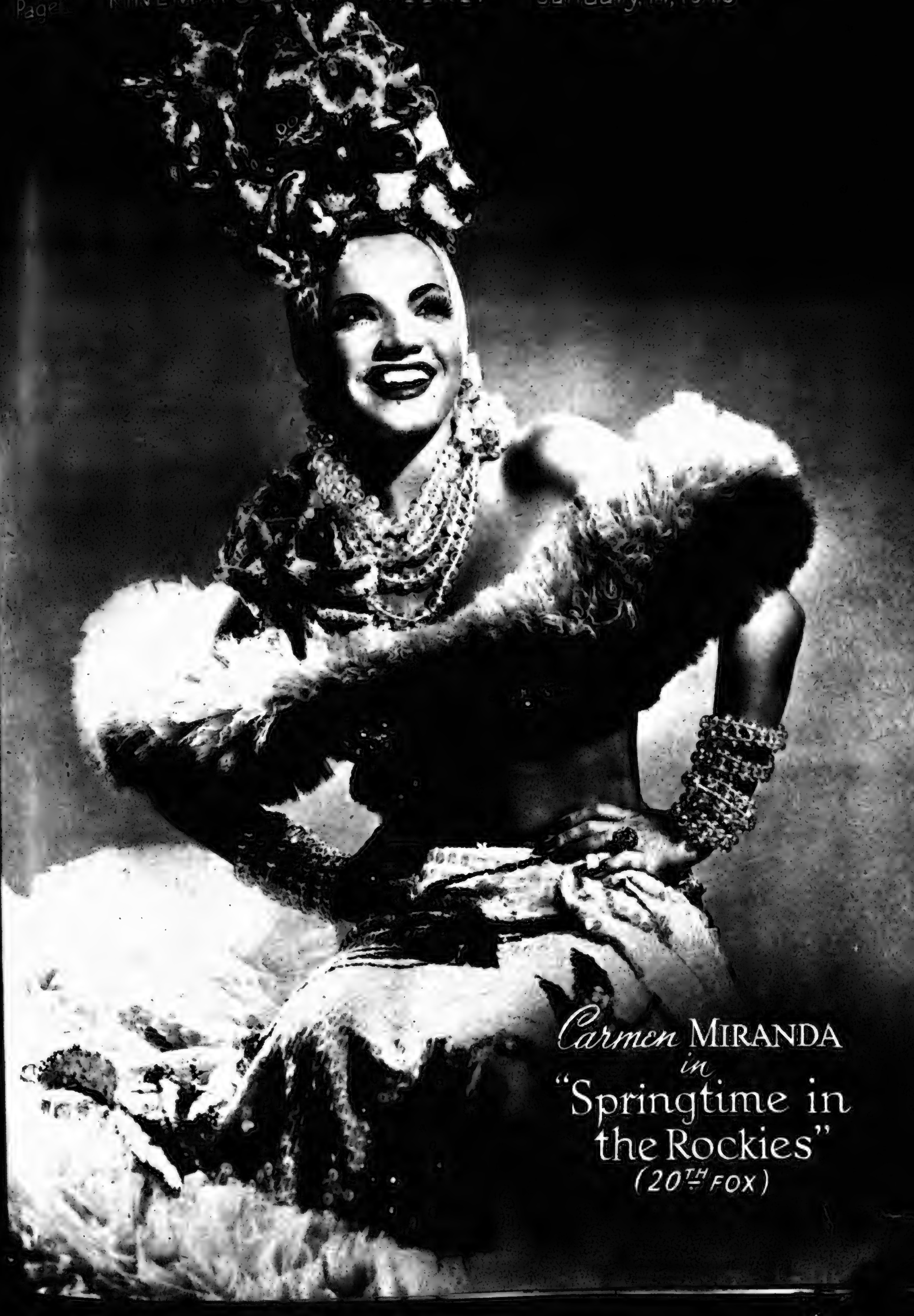


Robert TAYLOR
in
"Cargo of Innocents"
(M. G. M.)

Barry MORSE and
Lesley BROOKE
in
"When we are
Married"
(BRITISH NATIONAL)

Fred ASTAIRE and
Rita HAYWORTH
in
"You were
Never Lovelier"
(COLUMBIA)

Bette DAVIS *and*
Paul HENREID
in
"Now Voyager"
(WARNER BROS.)

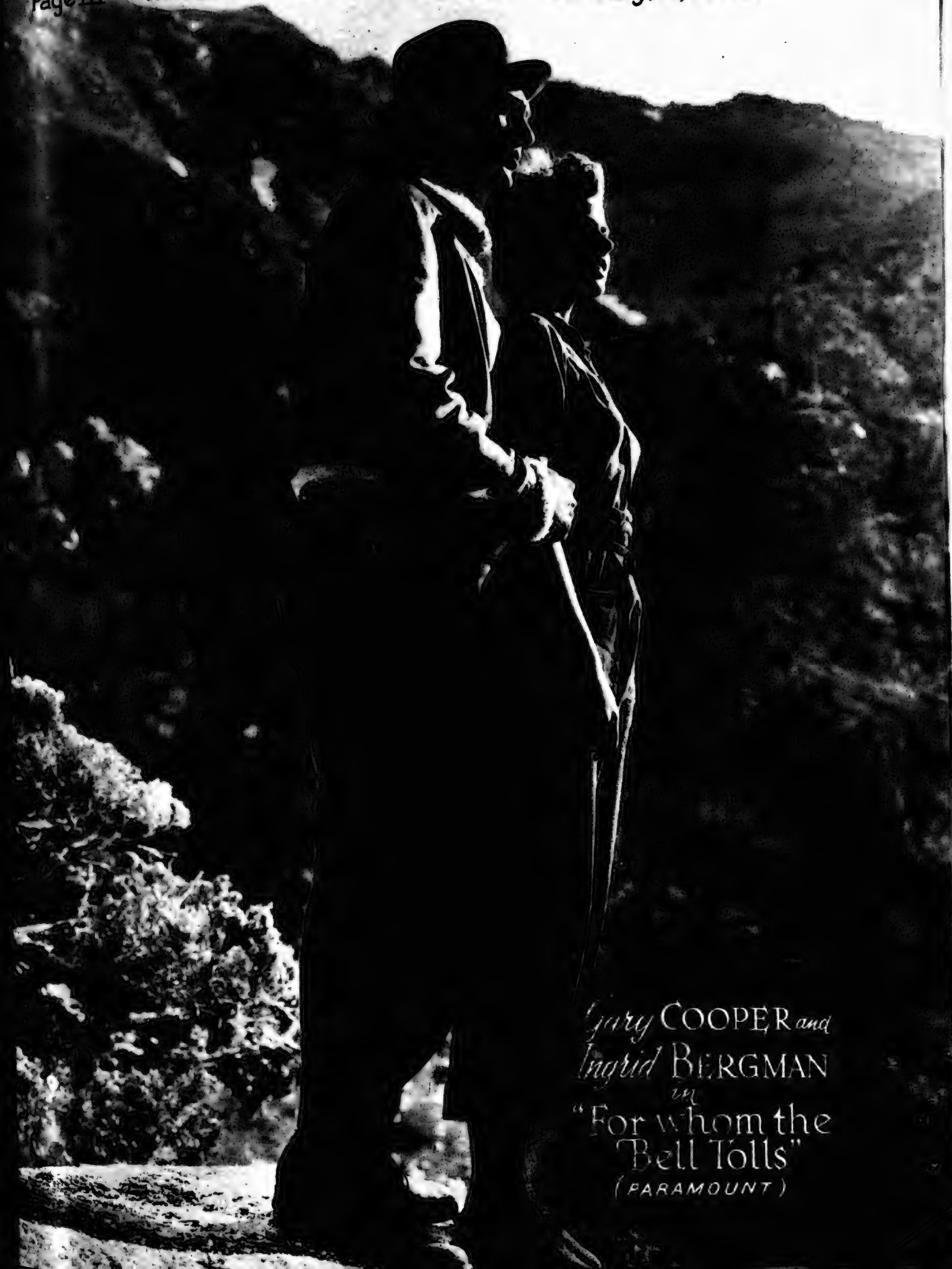


Carmen MIRANDA
in
"Springtime in
the Rockies"
(20TH FOX)

TF
TF
Gale STO
Ted FIO
in
"Rhythm
(PATHE

Veronica LAKE &
Fredric MARCH
in
"I Married a Witch"
(UNITED ARTISTS)

Richard
Hedy
"Whit
(M



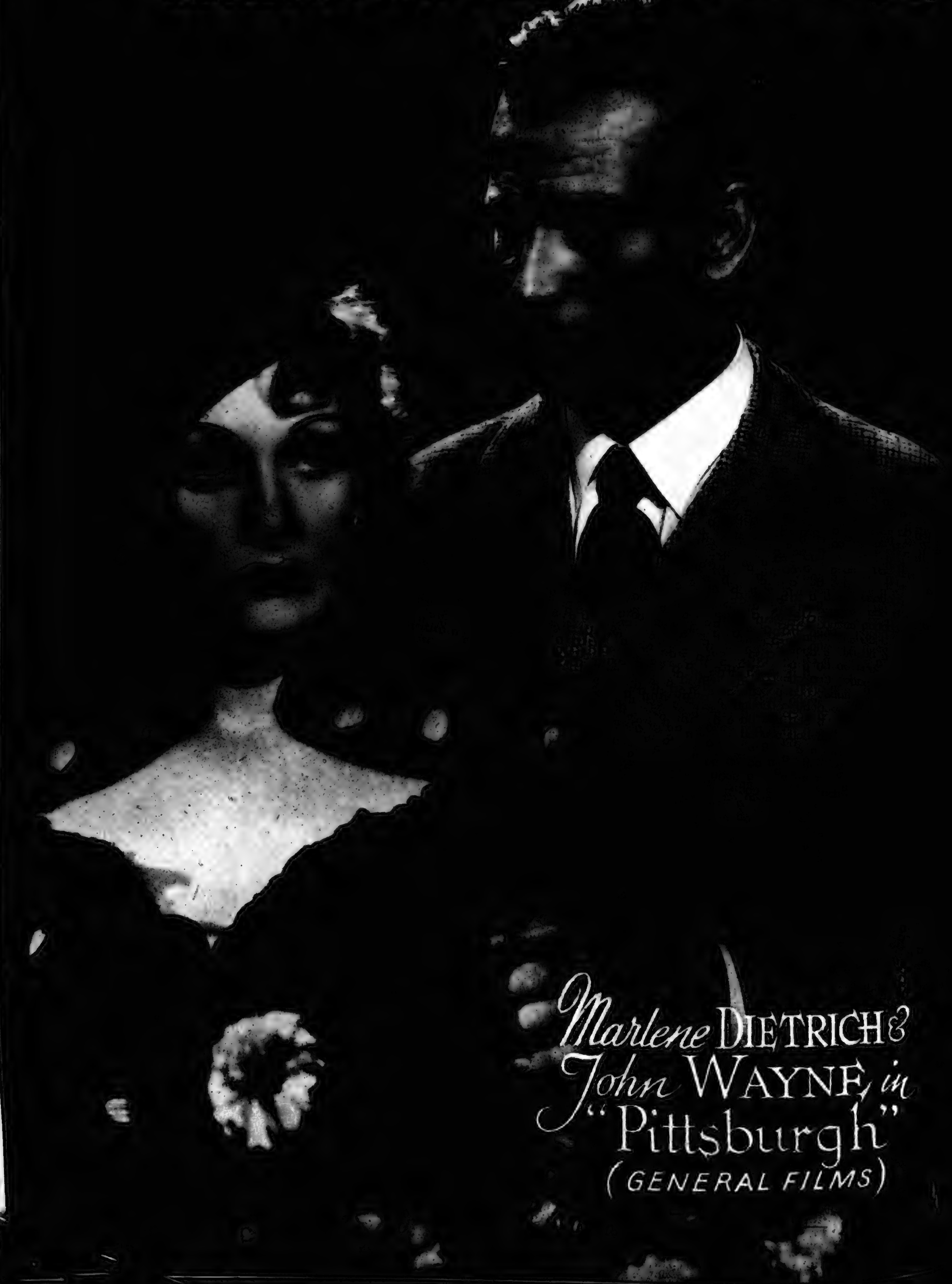
Gary COOPER and
Ingrid BERGMAN
in
"For whom the
Bell Tolls"
(PARAMOUNT)

John WAYNE and
John CARROLL
in
"Flying Tigers"
(BRITISH LION)

Deanna DURBIN
in
"Forever Yours"
(GENERAL FILMS)

Joel McCRE
Betty FIE
in
"Great With
Glory"
(PARAMOUNT

Cary GRANT &
Ginger ROGERS
in
"Once upon a
Honeymoon"
(RKO-RADIO)


Marlene DIETRICH &
John WAYNE in
"Pittsburgh"
(GENERAL FILMS)

Betty GRABLE
in
"Footlight
Serenade"
(20TH-FOX)

Deborah K
in
“The Life and D
of Col. Bli
(AN ARCHERS PROD
FOR G.F.D. RELEA

GFD

ABBOTT & COSTELLO

MARLENE DIETRICH

DEANNA DURBIN

BASIL RATHBONE

Despite war conditions now prevailing in America, Universal Studios will continue to deliver their usual flow of big, outstanding productions during 1943 to be released through General Film Distributors Ltd.

(See overleaf)

ANTON WALBROOK

JOHN MILLS

DEBORAH KERR

PHYLLIS CALVERT

GFD

ARTHUR ASKEY

CARLA LEHMANN

ERIC PORTMAN

MARGARET LOCKWOOD

KAY FRANCIS

ONE

IA JEAN

ROBERT CUMMINGS

DIANA BARRYMORE

OLSEN & JOHNSON

PRODUCTION NAMES THAT GUARANTEE SUPER-QUALITY ENTERTAINMENT

GAUMONT-BRITISH-GAINSBOROUGH
ARCHERS FILM PRODUCTIONS
(Michael Powell and Emeric Pressburger)
TWO CITIES FILMS
MARCEL HELLMAN PRODUCTIONS
G.H.W. PRODUCTIONS
VERITY FILMS
PAUL SOSKIN

During 1943 the above will deliver to General Film Distributors Ltd. the greatest line-up of British product ever offered to the exhibitor.

(See overleaf)

SABU

JON HALL

LAURENCE OLIVIER

JAMES MASON

ANCIS

VIC OLIVER

BEBE DANIELS

BEN LYON

CHARLES BOYER

CONSTANCE BENNETT

UNIVERSAL PICTURES

FILMS from UNIVERSAL STUDIOS
HOLLYWOOD — 1943

ARABIAN NIGHTS
SABU · MARIA MONTEZ · JON HALL
A Walter Wanger Production in Technicolor

· FOREVER YOURS ·
DEANNA DURBIN

· PITTSBURG ·
MARLENE DIETRICH · RANDOLPH SCOTT
JOHN WAYNE

· NIGHTMARE ·
DIANA BARRYMORE · BRIAN DONLEVY
A Tim Whelan Production

SHADOW OF A DOUBT
TERESA WRIGHT · JOSEPH COTTON
An Alfred Hitchcock Production

CORVETTES IN ACTION
A Howard Hawks Production

· CRAZY HOUSE ·
OLSEN & JOHNSON
(Successor to "Hellzapoppin'")

HOLD YOUR HORSES
BUD ABBOTT & LOU COSTELLO

WE'VE NEVER BEEN LICKED
A Walter Wanger Production

·COBRA WOMAN·
SABU · MARIA MONTEZ · JON HALL

FILMS from BRITISH STUDIOS
1943

THE LIFE AND DEAT
OF COLONEL BLIM
ANTON WALBROOK · DEBORAH KE
ROGER LIVESEY
An Archers Film Production. Directed by Michael Po

THE SILVER FLEE
RALPH RICHARDSON · GOOGIE WITHE
An Archers Film Production
Presented by Michael Powell and Emeric Pressburger

· ON APPROVAL
CLIVE BROOK · BEATRICE LILL
GOOGIE WITHERS and ROLAND CULVER
A Verity Film Production

· DEMI PARADISE
LAURENCE OLIVIER
Produced by Anatole de Grunwald
Directed by Anthony Asquith. A Two Cities Film

· FLEMISH FARM ·
CLIVE BROOK · CLIFFORD EVANS
A Two Cities Film

THEY MET IN THE DARK
A Marcel Hellman Production

NEXT DOOR TO HEAVEN
A G.H.W. Production in Technicolor

MARY OF MAGDALA
A G.H.W. Production in Technicolor

FROM GAUMONT - BRITISH - GAINSBOROUGH STUDIOS

WE DIVE AT DAWN
ERIC PORTMAN · JOHN MILLS
Directed by Anthony Asquith

THE MAN IN GREY
MARGARET LOCKWOOD · JAMES MASON
PHYLLIS CALVERT
Directed by Leslie Arliss

HI GANG RIDES AGAIN
BEBE DANIELS · VIC OLIVER · BEN LYON

MISS LONDON LTD.
ARTHUR ASKEY · EVELYN DALL
ANNE SHELTON · MAX BACON · JACK TRAIN
Directed by Val Guest

In Preparation

MILLIONS LIKE US
ERIC PORTMAN · PATRICIA ROC · MOORE
MARRIOTT
Directed by Frank Launder and Sydney Gilliat

· DEAR OCTOPUS ·
MARGARET LOCKWOOD
Directed by Harold French
Produced by Paul Soskin

BEES IN PARADISE
ARTHUR ASKEY · ANNE SHELTON · JACK TRAIN

FANNY BY GASLIGHT
Adapted from Michael Sadleir's novel

· 2,000 WOMEN
An original story by Frank Launder

A PLACE OF THEIR OWI
Adapted from Osbert Sitwell's book by Sidne
Gilliat who will also direct

· FIGHTER BLAKE
A story written by Percy G. F. Frudd

THIS BREED OF MEI
A story written by Patric Kirwan

A WOMAN OF FRANC
A story written by R. J. Minney

ROSPERITY IN THE FUTURE

the C.E.A. President,

. J. SPEAKMAN

ISCUSSING THE BOOM THE TRADE IS NOW XPERIENCING, THE ESIDENT WARNS THAT IS ONLY TEMPORARY, T HE URGES PLANNING RETAIN SOME OF THE OSPERITY IN THE PEACE ERA TO COME

S UNDENIABLE THAT THE KINEMATOGRAPH INDUSTRY, LIKE ALL OTHERS WHICH ARE SERVING BRITAIN AT WAR, IS OPERATING AT A HIGHER LEVEL UTPUT EFFICIENCY THAN EVER BEFORE.

t would be remarkable if it were not so, for entertainment is a vital war-time industry, sential counterpart or complement of busy munition works, factories, mills, workshops, yards, etc., as well as military, naval and air establishments.

greater mistake could be made, however, to imagine that "this prosperity" (which newhat illusory) has the quality of perma- e. It has not. Even if your box-office is ng with cash takings, your margin of is regulated by your pre-war earnings. balance, after paying Income Tax, goes to Government, which thus gets a handsome end on money which you, prudently or udently, invested in seats, furnishings, pment and fittings for buildings with mmodation which was certainly not ed. Remember the redundancy con- rsy!

Spending Power

re was capacity greatly in excess of the needs of the public, because the opti- exhibitor believed that, sometime, how, he would be able to fill all those and handsomely recoup himself. He hard to get on top by means of such ious tricks as bargain matinées, extended of performances, inducements to ren, with results that were not con- tly successful.

day, there is an unstimulated and ctly natural and yet abnormal demand eats in our kinemas.

can take it as axiomatic that when ding power is low there will be little y for entertainment; when it is high it d be extraordinary if picture theatres did ide on the crest of prosperity. Theoreti- the position seems sound, but there is a —a big snag—our remuneration as pro- s of these entertainments is calculated on -war basis.

Incidence of Taxes

One can only speculate on how many tens of millions of pounds are being paid over to the Government in Income Tax and E.P.T., even from kinemas, which, before the war, were barely able to keep the wolf from the door. Little chance have they to regain what they lost in the lean years.

Seat prices have increased by an average of 10 to 15 per cent.; operating costs are dearer by at least 20 per cent.; Entertainment Tax is up by 100 per cent. The great expansion of patronage has bridged the gap.

Those who postulate that "this prosperity" is ephemeral, like the upward swing of the pendulum, may be right. Consider how much work must be done in our theatres to restore them to the standard progressively comparable with that which obtained before "old narsty" rang up the curtain.

The Shortage

Then ask yourself how far your cash reserves will go in catching up with three years' arrears in repairs, renewals and renovations. Also, face up to the fact that there is a growing shortage of suitable product, of staff and of equipment spares. What the cumulative effect will be in three months, six months or twelve months' time, no one can anticipate.

My advice to fellow-exhibitors is this: Don't lose perspective, nor be intoxicated by the transient prosperity. It might be very short lived. "This prosperity" is merely an incidental effect of the war, and, in my opinion, is unrelated to the less spectacular but more soundly based prosperity which we all hope to enjoy when victory is won and in the years that follow.

INTEREST IN LOCAL AFFAIRS

Urges

HENRY SIMPSON

C.E.A. Vice-President

EXHIBITORS SHOULD KEEP THEIR PUBLIC BY TAKING A GREATER INTEREST IN LOCAL GOVERNMENT, SAYS THE VICE-PRESIDENT. HE ALSO PLEADS FOR INCREASED TRADE REPRESENTATION IN PARLIAMENT

HAVING REGARD TO THE PROMINENCE OF KINEMA ENTERTAINMENT IN OUR NATIONAL LIFE, IT IS PARADOXICAL THAT EXHIBITORS SHOULD BE SO INORDINATELY MODEST ABOUT SEEKING A MANDATE FROM THEIR TOWNSFOLK TO REPRESENT THEM ON PUBLICLY ELECTED ASSEMBLIES.

Of this I am certain—if licensing bodies and local councils had had guidance and reliable information from theatre executives of good standing, they would at least have avoided the error of acting in ignorance, in imposing restraints and controls which all too frequently cause irritation to licensees and to the public they serve.

Instead of there being only about 100 of our members serving on local councils, there should be at least 1,000. An analysis of that number shows that nearly all of them are independent exhibitors. That there should be such an insignificant sprinkling of circuit personnel, who are equally capable of representing public opinion, is much to be regretted. They also should be encouraged to accept a share in the duties and obligation of public service.

Two Names for Parliament

Many managers of circuit theatres are men of splendid capabilities, excellently qualified usefully to serve their constituents in a field of service wider than that which lies immediately behind their own doorsteps.

Parliament, too, should have its attractions for some of our most talented leaders. Our best efforts to influence public opinion can only end in frustration unless we can find the means to make the clear-cut policies of General Council reverberate far enough.

If men like Sydney Lewis, Theo Fligelstone and others in General Council could speak for us in the House of Commons, I am certain their persuasive and illuminating eloquence would be salutary in clearing up the menacing anomaly of an out-of-date Quota Act and its brightly polished penalty clauses, to mention only one subject.

EXHIBITORS UNDER FIRE

Old Deal

THIS is the story of how, for three years, the Exhibitors of Dover, Deal, Folkestone and Hythe have kept the show going in the face of great dangers. They have been bombed, dive-bombed, machine-gunned and shelled, but they have played an exemplary part in maintaining the highest traditions of showmanship

Dover Cliffs

AT

Hellfire Corner, England, S.E.

By the "Kine."
Special
Representative

These are the three Exhibitors in the front line at Dover. In the centre is SIDNEY SALE, Granada, exactly 19 nautical miles from the enemy and the nearest British kinema to Hitler. On the left is JOE ANTHONY, Regent, and on the right is S. M. BOND, Plaza. They, too, are in uniform, uniform of the Showman.

". . . . And so, gentlemen, we shall remain here, in defiance of all this crude enemy may do. We shall defend His Majesty, our island, our institutions.

"We may be few, since so many are overseas but, I repeat, gentlemen, we shall defend this England, this corner of England, our right to love, to live, to take what pleasures we like. . . :"

I HADN'T been in Dover for many hours before I met Jimmy Cairns, the Mayor.

"Good Lord! Are you another of those chaps who've come to do *another* Front Line story about us?"

You see, through the ancient fortress port runs the Dour River, down into Channel—still very, very much the English Channel. The Dour, so appropriate a name, so typical of the character of the people of Hellfire Corner.

They are just a little tired of flamboyant praise for their stoicism. So this is not a Cheer Story, or Pep Talk. It is (or it is intended to be) a plain, unvarnished tale of facts, facts of how the Exhibitors and the staffs of the South-East Coast have for three years and three months stood the strain of war on their front doorsteps—and in their foyers.

Because the strain is there. It's self-evident, but it does not mean whining. The showmen are a grand lot, a physically and mentally courageous bunch that deserve this tribute.

Yes, yes, I know . . . . others in Coventry, Bristol, Liverpool, London, Plymouth and our other cities have felt blitz after blitz, but it was concentrated into a period—the dose all at once.

But down in Dover, Deal and Folkestone it's different.

PLUS ORDINARY PROBLEMS

They're about ten minutes from the enemy on the other side of that watery alleyway. They've seen the aftermath of Dunkirk, the Battle of Britain in the skies about those gaunt, but so nostalgic green and white cliffs. They've been bombed scores of times. Cannon shells and machine-guns very frequently rake the streets—and you don't know when it's coming. In the big cities there's an hou at least to dive down below.

Add then, above all, there's the Shelling. This isn't a military expertise on the relative merits of destroying an enemy or town by bomb or gunfire, but believe me . . . it's nerve-racking. You just don't know when those shells will come whizzing over from the Hun on Gris Nez. Then we retaliate and the din goes on . . .

Throughout it all, the exhibitors in th scarred but still undaunted area hav carried on—damage has been repaired an the doors have been open again with onl the briefest of interruptions.

These showmen, in the teeth of this kind of life, have the ordinary problems of the Trade to face. To these must be added others, special and peculiar to the time and the district.

In the first place, the civilian population have dwindled from, in some cases, 40,000 a 18,000 The difference, and then more, made up by large numbers of troops. The arrive, settle, are moved on. Other divisio

Continued on next pag

EXHIBITORS UNDER FIRE!

Continued from previous Page

ie in. It's a floating population, and yet ermanent one. An exhibitor in Folkestone, say, has just got to know his ier patrons when military contingencies sk them away.

nother "unquietening" element in their ly lives is the installation on the roofs some kinemas in the area of anti-aircraft s, Bofors, and other types, manned by ny gunners. The German aircraft have abit of sweeping low over some towns. they've now grown a healthy respect for e guns. But audience reaction in the le and halls when the "noises up" are d is stoical and indifferent . . . so is that he operating staffs. It's all in a day's k if your job is in Dover or Deal.

hich brings me to a very contentious stion of high policy, and all exhibitors Dover and Deal agree that there is reason question the wisdom of a rule made by, e. the police authorities, not the military.

WORK OF THE STAFFS

f shells have fallen, if shelling begins n either side, all troops not on duty in kestone and Dover must, by order of the ef Constables, leave a kinema and return their billets or barracks.

his is the result—many hundreds of troops ant themselves out of three kinemas in ertain town. All three are within an area about 209 yards. They fill the streets as y obey an order issued by the civil hority. What a perfect concentrated target he shells begin to fall. Civilian audi-es remain in the theatre and the show s on.

is only fair to give a generous measure praise to the managers' staffs, from pro-ionists down to the youngest usherettes. h very few exceptions, they have stuck ut too. One projectionist in one of the ns (for obvious reasons I can't say where) otes nearly all his spare time to making nition parts in a room not so very far oved from his operating box—and very eresting and well-made parts they are, too, ish I was allowed to tell you what they are.

DOVER

UT now let me deal with the exhibitors turn by turn.

aturally, one must begin with Dover. ver's life always did and still does centre und Market Square, ringed with ancient ps. It's been knocked about a bit of rse, but from one corner of it one walks n to the famous harbour, past rows of ps, some blitzed but all lathed, which es rather a lonely atmosphere.

FROM OFF ANOTHER CORNER, JUST O THE RIGHT AS YOU COME UP ROM THE PORT, IS THE BRITISH INEMA WHICH IS NEAREST TO HE ENEMY. IT'S THE GRANADA, UST ABOUT 19 NAUTICAL MILES ROM THE ENEMY.

he Granada, built by Bernstein, and now trolled by A.B.C. For many years it has n in the hands of a vigorous, courageous fine local personality, and a good show-n who, after three and a quarter years of mbing and shelling, is just as keen about job as he ever was. He is Sidney Sale. on't think that Sidney likes Germans very ch, and I'm perfectly certain that as son officer in the Home Guard over a very le area he'd welcome getting to grips with m again. It would seem also as if the rmans don't like Sidney, or at least his atre. Not once, not twice, not three times, many times the German long-range illery on Cap Gris-nez seems deliberately have pin-pointed the Granada as its main get.

erry's a rotten shot; he's been near eral times—too near to be healthy, and was neighbouring premises that were wn to pieces. Shells have fallen at the side of it, at the back of it, in front of it. Ancient timbered property collapsed like cardboard.. The Granada had its doors blown off, large lumps of shrapnel have come through the roof. Nasty ugly pieces of shrapnel these are, but even kinema managers are human and go in for souvenir hunting.

Everybody I met in the area said: "Have you seen my piece of shrapnel?" Piece is hardly the word—chunks I call them, all neatly mounted on a brass fitting. Another point about Sale is that he has a happy knack of inspiring his staff and his patrons with his own sense of leadership and confidence Twelve years is a long time to be manager of a theatre. He believes in keeping staff contented, and as an example of his policy I might mention that he is ably assisted with all routine and emergency duties by his under-manageress. She is Mrs. Bush. Once upon a time she was Miss Cartwright and she started at the Granada eight years ago as a junior cashier.

Don't imagine for a moment that because of conditions under which the Granada functions that it's a sorry-looking hall. Everything about it is spick and span—its cut-outs and vestibule displays are first class, its sound is excellent, the usherettes neat, tidy and pleasant.

FORMER HOTEL

On the other side of the square is the Plaza, also an A.B.C. house, and is only just a few yards farther away from the Germans than the Granada. What interested me about it was not so much that it was years ago the scene of the famous murder (when the manager was battered to pieces), but the fact that once upon a time this hall was an hotel. In fact, the pay-box stands in the well where the lift was. It has another claim to fame in the fact that it must be the only kinema in the British Isles which has a bar—in fact, three bars—legacies of the time when the hotel was licensed.

This hall is in charge of S. M. Bond. I like Bond. He is quite a different character from his colleague Sale over the way, more reserved by nature, a quietish little fellow who is none the less extremely efficient and who can handle awkward soldiers if necessary.

SOUVENIR HUNTS

As a matter of fact, it was my first call in Dover, and it was there that I was initiated into the Englishman's love of Souvenir Collecting. Out came the inevitable chunk of jagged shrapnel, almost shown to me with paternal pride. This is some of the stuff one often picks up around the Plaza. It was Bond who told me many interesting, but censorable stories of enemy activity. He too, has seen the sky filled with Nazi planes, and he remembers that afternoon when they came over Dover Harbour and shot down every balloon. A new lot went up and in two or three hours they were all shot down again.

Bond has an impish sense of humour which screens his own personal indifference to the shelling. One evening the Jerry guns opened up and Bond was on the 'phone talking to Sale at the Granada. Whines and whistles went down the wire and Bond said quite casually, "Is that you, Sid? Can you here 'em coming over? Now about next week's billing . . ."

Personality Number Three is the manager of the Regent, now owned by the Keystone Circuit, built in 1937, and one of the most beautiful theatres I have ever been in. His name is Joe Anthony. He is a Scot, and saw the first light of day in Edinburgh. I mentioned at the beginning of this article that the little river that runs through Dover (incidentally it trickles gently underneath and past the Granada on its way to the sea) was called the Dour. I only mention it again because, believe me, there is nothing dour about Anthony. He is a virile, active and dynamic manager. I don't think he could keep still even in his sleep. He's as happy as a schoolboy with a Christmas toy when he can press down the automaticket, watch the tickets come out, dole out the change if necessary, have a cheery word with soldiers, civilians and children alike. He's transferred his operational headquarters into the box-office, and it's a little bit of a tight squeeze because Joe isn't exactly a small man. You sit on a pile of papers and some unerring instinct must have told him that as "they" were shut, there was nothing like a cup of tea. I shall remember that cup of tea and chocolate cake for many years to come.

THREE WOMEN IN BOX

At the Regent, too, Anthony has been fortunate in a loyal staff, and his lovely, beautifully carpeted, spotless hall of 1,765 seats has magnificent sound, in part due to women operators. Whisking me away from the box-office almost at the speed of a shell, Joe put me into the projection room and introduced me to Mr. Lane, the chief. Lane has held posts at the Roxy, Sheffield, and was chief at Eastbourne. And here's the interesting point. His second is a young woman of 23, Miss Dorothy Hanbury, and he also has two young women trainees who are all enthusiastic about their job, and are the perfect answer to any exhibitor who argues that women do not make good projectionists.

Although the Regent is higher up in the town, don't imagine that it doesn't have its hectic moments. Some unpleasantnesses have frequently occurred in this area, and a little farther on than that is the pub where Joe Anthony and I spent a pleasant half-hour with the Mayor, Jimmy Cairns. It's Jimmy's pub, and I'm not being irreverent, because he hates people calling him "Mr. Mayor." Like the Dour river he goes on and on. He's been Mayor year after year.

And so back to the Regent for a moment to see an M. of I. short. It was called "21 Miles" with a commentary by my friend Ed. Murrow, head in Britain of the Columbia Broadcasting System. It was an excellent little film, and its heroics were no doubt excellent propaganda for New York, New Zealand or Cheltenham, but it got an awful laugh from the people of Dover.

You see, as I've said before, the people of Dover—soldiers, civilians and Messrs. Sale, Bond and Anthony—are still a little tired of being praised to the skies for what they intrinsically believe to be nothing more than doing an ordinary job of work and doing it well. All three of them are doing magnificently, and all three have given living proof of the value of the kinema as an element in maintaining civilian and military morale.

DEAL

NOW for Deal, just north of Dover and equally a hot spot. Some of the Deal people and exhibitors, in fact, think it is hotter than Dover. I'll keep an open mind about this, even though, as I got into the old wind-swept resort by road, I got a warm reception.

Deal, I think, must be unique among war-time towns. It is bleak by reason of its position. Mighty south-easterly and north-easterly gales sweep across the Channel and

Continuing: EXHIBITORS UNDER FIRE!

On this Page
Deal and
Folkestone

it's so nice and warm inside one of the town's kinemas. Other things sweep across the Channel, too—German aircraft. Deal, you see, is a kind of junction. If the enemy is raiding Dover he'll return to base by sweeping round Deal. If he's going for Canterbury or Ramsgate he comes in over Deal, sweeping low over the sea until he skims the rooftops of houses and kinemas at hardly more than 50 ft. altitude—but he gets a hot reception.

That doesn't mean immunity for the townspeople. Deal is swept by low-flying enemy aircraft machine-gunning and shelling shops and houses in the narrow streets. Bombs fall with regularity on buildings.

It is a besieged, but charming little town—and the exhibitors are charming, too. They are also darned efficient and think less of the problems set by Goering and shelling than of such intrinsically important questions as barring and unfair competition from the Services. Deal is barred by Dover and Deal bars Walmer and Sandwich.

A VETERAN

It was unfortunate that I missed Ken Gowers at the Regent, but I spent a little time with the other two exhibitors in the town—C. E. Bell and Charles Collins. What a contrast in Ancient and Modern, yet with the one common denominator of indifference to danger but vital interest in the problems of the Trade.

The Elder Statesman first—Charles Collins. I stood at the railway station about 8 o'clock on my way back to Dover and Folkestone. Collins was with me, a kindly act of departing a guest. He stood there in moonlight with bowler hat and rubicund face—the perfect type of the Independent. We carried on the talk we started in the bar parlour of Deal's nicest pub. Charles Collins' father came to Deal in 1910 and the Collins' have been showmen there for 32 years.

Charles runs the Royal, almost on the sea front, but the kinema bears a charmed life. It's been in danger but never actually hit in a major way. It is a tidy, clean hall, with stills as the great inducement to patrons—but shall I tell you what he does in his frames?

He cuts out the renters' advertisements from the KINE., files them, and when a picture comes along, puts the KINE. advertisements in the frames. Very telling, and a good stunt.

Charles Collins knew William Drury when the distinguished peer of our Trade was plain "Bill", and ran the Kennington Theatre. Talking pictures, when they came for keeps, were nothing new to Collins; for, years and years ago, in a tiny mission hall at Deal, he ran the Vivaphone—it needed four pairs of hands.

"MRS. MINIVER" FOR . . . 3d.!

Collins' home has been blitzed eight times, but the Royalty stands. He doesn't mind that so much. It's pretty rotten, of course, but there's something worse—the competition from the Service authorities.

In the barracks is the Globe Theatre (750 seats). All tip-top releases get there first. Case in point of fact—the Globe showed "Mrs. Miniver" a fortnight before the Royalty. Each marine has the right to take in a friend or relative for 3d.—yes, I repeat, 3d. Collins did well with the M-G-M film, but not so well as he would have done if the Marines hadn't taken the cream off it. Is this fair?

What Collins feels about the growing power of the circuits is nobody's business. "Damnable" would be a polite word to interpret what this fine old Independent feels. He agrees with the growing theory that a six-days' playing time is good and long enough for a film—twice weekly changes will, he says, have to go sooner or later with product shortage.

Deal has a third kinema, the Regent—reminiscent of your typical seaside pavilion or pierrot enclosure—run by Ken Gowers, who, as I say, I just missed meeting. Mr. Gowers also runs the King's at Walmer, which he has leased from Charles Collins.

So this brings me to Charles E. Bell, manager of the Deal Odeon for the last 15 months. He's tall and soldierly looking in anything, and I'll take a shade of odds that he's looking even better in his Home Guard uniform now that the three stripes are up and he's becoming instructor. Apart from being a most efficient manager of the Odeon, an inspiration to his staff and a father to his patrons and first aid to all, he has a bearing. For no reason at all we started talking about tanks instead of problems, quota and shortage, and it came out. He's an old Guardsman. Grenadiers, in fact, and he moved up on September 15, 1916, behind the first British tanks at that history-making battle at Cambrai.

THE WHOLE GAMUT

He's very much of a soldier now, apart from the Home Guard duties which he tackles on days off, minutes off, seconds off. Soldier in the sense that as everything comes to Deal he takes and deals with it. A long list of enemy actions are boring. Other kinema managers have had it, but let me try to give some idea of what happens to the Odeon in Deal. ". . . Bomb just missed us . . . it smacked down in the convent, at the back. . . . The next one fell in the car park . . . the roof lifted off . . . the screen came in . . . doors were blown in . . . windows splintered, my dress suit so badly cut to ribbons by flying glass that I've indented for a new one. . . . Quietened the patrons . . . did a few tourniquets myself . . . no lights . . . opened again at 6 p.m. . . . same interruption again at half past eight . . . we opened again to time next day . . . shelling does funny tricks. One blew up a goods wagon in the station (200 yds. away). Next morning, nine a.m., found a piece of said truck gently reposing in the stalls . . . must repair that hole in the roof."

Yes, rather a war atmosphere about Deal and about these notes about Deal. Let me end with a purely showman's technical note. On the outside of the Deal Odeon is this very helpful sign in white letters on a yellow and green background. "The Big Feather Starts at . . ." I wish some of our smart West End kinemas would learn this simple useful trick.

FOLKESTONE

EVEN in peace time Folkestone was a little austere. It was the austerity of the Old School Tie, and the snobbishness of the Retired Bourgeoise. There is still a little of that atmosphere, even after three and a quarter years of war, and it's quite easily felt when you mix with the few thousand odd civilians that are left in the town—a big proportion of the populatio now, of course, being soldiers.

Frankly there was a gloom about Folk stone in sharp contrast to the cheerines Dover, but I must confess that the th kinemas of the town make a very bold showing to dispel some of this

Let me deal with the Central first. It l down the hill back in the middle of a arcade, and has two approaches from th street. Once upon a time it was a Walte Bentley property, but has now been take over by Elcock's Mayfair Circuit. Perhaps th Mayfair directors will do something abo the hall and give it even a modicum o renovation and cleaning, because three year of front-line conditions and bombs and shell falling so near it have not improved the in terior from the point of view of wallpaper.

An old-fashioned house, it has a balcony as well as a circle. The balcony has one o the sharpest ramps I have seen, but it serves its pur pose for the underpai British Tommy because he can have tenpennyworth up in "the Gods." This hall was under the manage ment of Andy Drennan who prefers to work for in dependent people rather than circuits, so he is now back in London having a well-earned rest after many years in Folke stone. I contacted him in London, and once again I heard the tale of stoicism and determina tion. Current has frequent ly been interfered with. Delayed action bombs have hung about near the foyer, but Drennan pays mag nificent tribute to his staff who, in spite of some of the worst S.E. coast bombin and shelling raids never left their jobs. They all simply swept up the mess and g on with the show. Drennan was very lucky in his operating box staff of A. S. Johnson the chief, A. Bowbrick, the second, and Taylor as third. The Central is now man aged by Frank Foulds, the former wel known music hall comedian, who has com down from the Mayfair, Caledonian Road to take over. Foulds, who was once Odeon man, is very much a live wire, an I am sure that he has already carried o some improvements.

A. DRENNAN

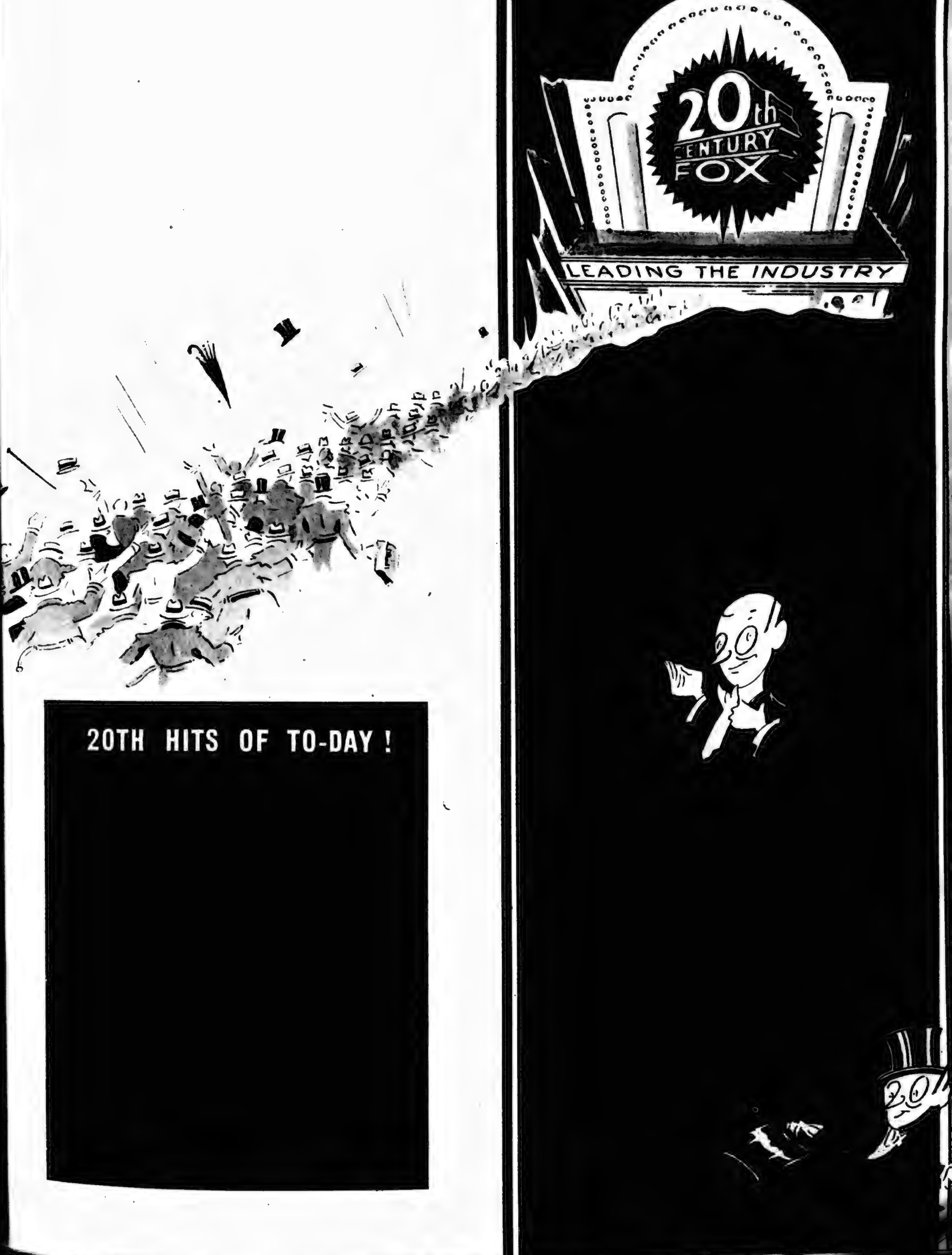
FEEDING THE TROOPS

Not fifty yards away farther down th hill is the Savoy, controlled by London an Provincial Cinemas. The manager is A. Hill, who also runs the Grove kinema, Hythe. There is nothing much that Hill can't do a a handyman. He started as a carpenter, and although outside contractors do necessa jobs of work, he knows exactly whether th job is well done or not, because he is n only a good showman in an unraucous way but he is a good craftsman.

He is particularly keen on his café, quite small, but it's mainly devoted to giving the troops a good meal as well as a good show. Hill said that these men deserved every consideration, and they hadn't much money. He puts on a set meal for 1s. 3d—say, sausages, two vegetables, a sweet and tea, and yet he makes a profit out of it.

The third hall is the inevitable Odeon— a magnificent 1,660-seater with imposi

Continued on page 45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LEADING THE INDUSTRY
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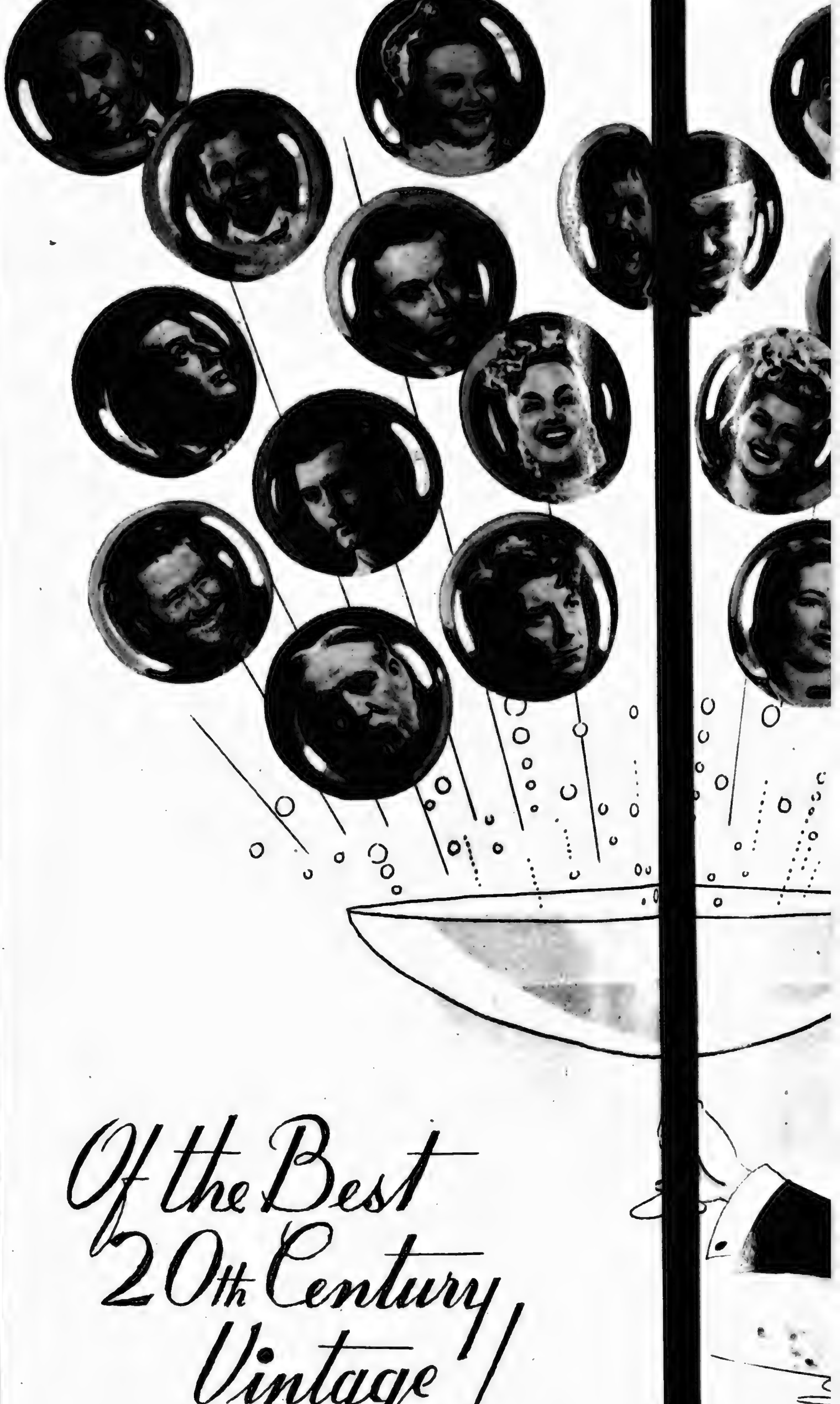
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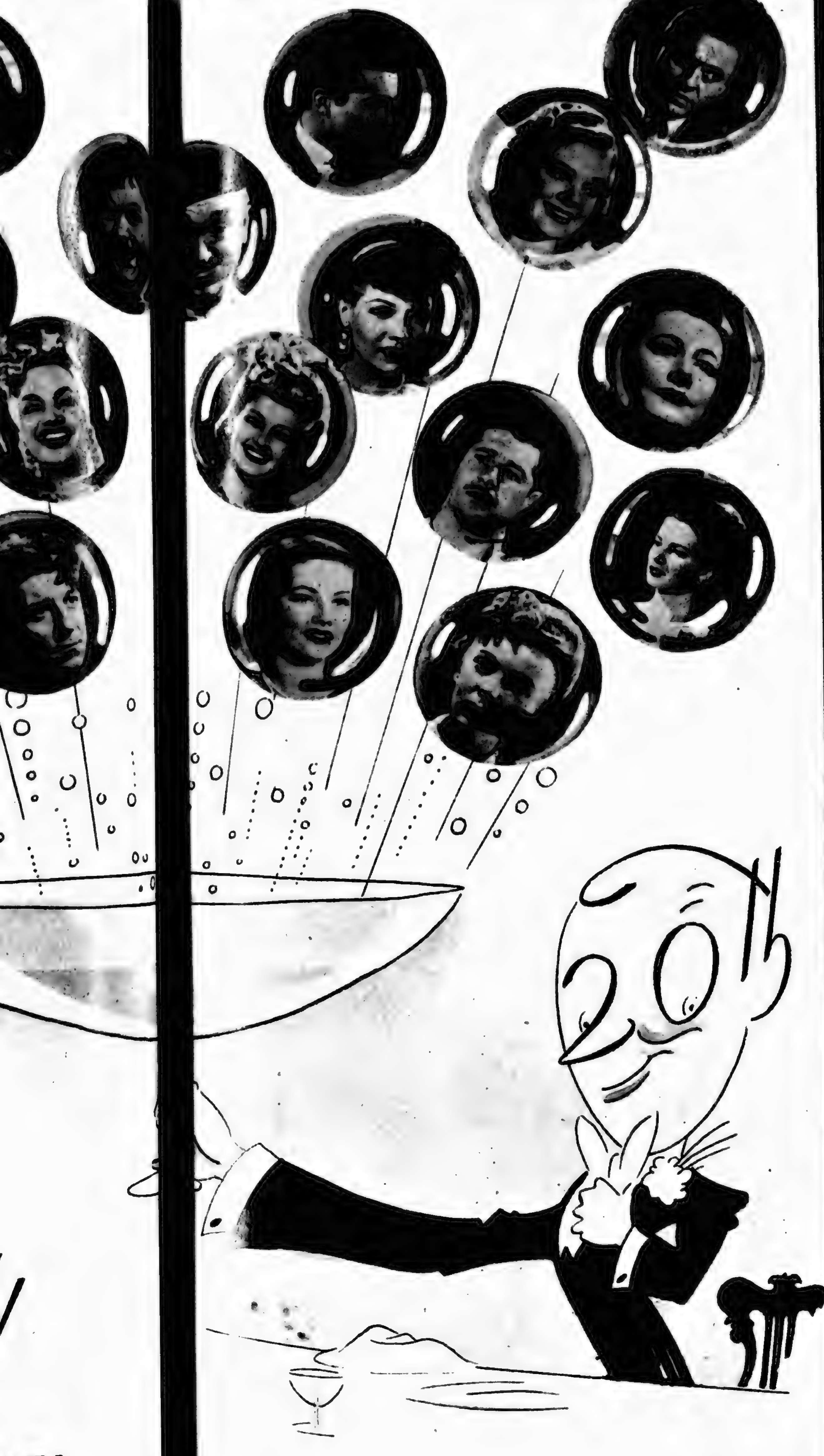

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VITAL WORK

By T. F. SCALES

sistant Editor, Movieto

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THESE MEN ARE AS MUCH "FRONT LINE WARRIORS" AS THE SOLDIERS, SAILORS AND AIRMEN ON THE BATTLEFRONTS OF THE WORLD. SOME HAVE DIED; MANY HAVE BEEN WOUNDED; SOME ARE PRISONERS-OF-WAR. THE *KINE.* IS PROUD TO GIVE

A SALUTE to the NEWSREEL CAMERAMEN

DEVISED AND EDITED
By
M.A.A. SINKINS
FORMER NEWSREEL
COMMENTATOR

HEY belong to that fine band of people of the Fourth Service —propaganda and truthful news. With their lives, and by ny acts of personal gallantry, and with their craftsmanship y have served the kinemas of this country and those of the ited Nations. They have helped to maintain national morale recording for all time British feats of arms in the battle for dom and civilisation. In this article, in alphabetical order the five newsreel companies, we give potted records of those eramen who have been behind the cameras. The article is oduced by contributions from two lads who were once camera- themselves but who, with their other colleagues, had to stay home and do the staff work.

VITAL WORK

By T. F. SCALES

istant Editor, Movietone

CALES! Have you got a passport?" It was my Editor, Mayell. The date August, 1914. "No?" "Well, you'd better et one. It might be useful. I want you to go to Ostend, Belium, to get what you can of he war."

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CENSORSHIP

Py H W BISHOP

Production Manager G.-B.

THE compiling of a newsreel in war has no resemblance to our peace time activities, mainly due to the subordination of our independence of action to the national requirements on security grounds, censorship, and the institution of the Rota System.

The latter ensures that all films of national interest are used by all the newsreel organisations, although, naturally, we are often grieved when our cameramen have secured exclusive material which has to be passed on to those who, in peace, were opposition.

We who are responsible for gathering news through the medium of the film camera must rely almost exclusively on our own efforts.

Apart from this there are difficulties of National Security requirements and Censorship. Whilst the written word and Press photographs can be altered with the blue pencil and the retouching brush, this is impossible with films.

If there appears on the screen anything which will identify the locality or disclose some item that is censorable, the whole shot has to be removed.

Another question often asked is: What manner of men are newsreel cameramen? . . . . The answer is, they are just ordinary citizens plying their trade, often at great risk, wherever the fight is hardest. It is because it is their job to obtain an historical record of the war —using as their artistes the ordinary men and women, the Allies—that they perform their task so well.

Alec Tozer, Movietone, tries to salve his gear after a narrow squeak in the Western Desert

BRITISH MOVIETONE NEWS

A. A. TUNWELL: At the beginning of the war was accredited to the Royal Navy at Rosyth, one of his assignments being to go to sea with the well-known Polish submarine *Orzel*, in which he did a number of dives.

During the heavy blitzes on London he was out with his camera on many locations, and is at present a War Correspondent with the Army.

RICHARD HARRIS: Was accredited to the Royal Navy at the beginning of the war and assigned to Plymouth, from which port he still operates. Was present and filmed during heavy blitzes on that city and has made several trips to sea with units of the Home Fleet, during which he has secured good action pictures. Frequently covers R.A.F. stories, and is well known at many fighter and bomber stations, where he is particularly welcome as a former member of the Royal Flying Corps.

GRAHAM THOMPSON: Was accredited to the Royal Navy at the beginning of 1942 and saw action in the Atlantic and Mediterranean. Obtained excellent pictures of an air attack on Malta-bound convoy.

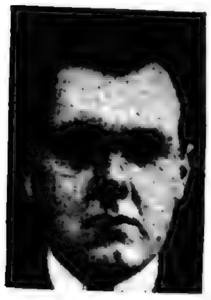
Took the only pictures of the original occupation of Madagascar, and also took part in the Dieppe Raid, when the craft in which he was travelling ran into trouble off the French coast. They were heavily shelled and the engines put out of action. Eventually they were towed back to England by landing craft. Has just sent back the first pictures of the U.S. landings in North Africa.

JACK COTTER: Was accredited to the War Office at the beginning of the war and saw service in

The great fire blitz in London. A picture of Peter Cannon (G.-B. News) his face screwed up by the terrific heat as he "shot" the dramatic scene.

France. Has more recently been in action with the Royal Navy and filmed a convoy to Malta. Does most of Movietone's aerial photography.

JAMES HUMPHRIES: Movietone's Northern representative. Accredited Naval Correspondent at Liverpool, from which base he has covered various stories at sea. Is also accredited to the War Office.



NORMAN FISHER: Saw service in France from November, 1939, until May, 1940, and filmed the over-running of the Low Countries. Was attached to the Eastern Mediterranean Fleet from September, 1940, until June, 1941, and covered the first Libyan campaign, the bombardment of Tripoli, various convoy stories and the Greek and Crete campaigns from the naval side. Transferred to Middle East Military H.Q. and filmed during the occupation of Syria. Went to Singapore in October, 1940, and was attached to G.H.Q. in that theatre of war. Saw service in Malaya, Singapore and Dutch East Indies. Is now in Ceylon.

ALEC TOZER: Has been overseas since May, 1940, when he was posted to the Middle East. Filmed the early phases of the Libyan campaign, the Somaliland evacuation and the subsequent successful East African campaign. He was then present throughout General Wavell's advance into Libya and secured excellent pictures. Was always in the thick of the action and had a narrow escape when his car was hit by a bomb, the driver being killed. He then covered the Syrian and Iraq campaigns, and subsequently went to the Burma Front. Is now attached to General Chiang-Kai-Chek's H.Q. in Chungking.

MARTIN GRAY: Went to France with the B.E.F. in October, 1939, advanced with them through Belgium as far as Louvain, then back to Boulogne to be evacuated May, 1940. Travelled with Mr. Churchill in H.M.S. "Duke of York" for three-weeks' stay in America and Canada, and recorded his speeches in the Senate and Canadian Houses of Parliament, Christmas 1941.

PAUL WYAND: *First cameraman to take convoy pictures, two weeks in North Sea at time when magnetic mine was the rage. To Orkneys with Winston Churchill to see Halifax off in "George V." To U.S.A., Canada and Bermuda with Winston Churchill in "Duke of York," and by air from U.S. to Bermuda. Stationed in London throughout blitz period. Engaged on M. of I. films, Army training films and various shorts. Has filmed every new fighter as they have come off secret list since the war began. First cameraman to be arrested after war began (September,* 1939, *Salisbury) with J. C. Gemmell and Cave-Chinn.*

JACK RAMSDEN: Early assignment soon after the outbreak of war was a trip on a Mine Layer during actual operation of laying part of a 500-mile minefield in the North Sea. Soon after this, undertook a trip covering 6,000 miles viewing our preparations in the Middle East. In 1941 was assigned to the Western Mediterranean Fleet under Admiral Sir James Somerville and covered over 30,000 miles at sea, including many convoys through "Bomb Alley" to Malta. Took part in famous *Bismarck* action on board Flagship *Renown*, accompanied by famous *Ark Royal* and cruiser *Sheffield*.

Finished up the year by accompanying combined operations attack on Vaagso, actually land under fire with the commandos the leading invasion barge spending five and a half ho ashore filming the battle. Equal happy on land, sea or in the air.

PATRICK WYAND: Tried things from Prince Monolulu ng gas-ma cases to con rip in the N Sea. Interview majority of celebrities, refers stories. Cover aircraft produ tion inside and been grou straffed nearly ever type of Brit and Americ warplane. Sp two nights on ack-ack p during blitz and unit was hit smoke bomb during pract fighter-bomber raid.

GAUMONT-BRITISH NEWS

S. R. G. BONNETT: First accredited War Correspondent. Went to France with our first Expeditionary Force. Transferred for the Norwegian campaign. Went through Narvik, and got away with all equipment and film when evacuated. Mentioned in despatches for his work there. Spent some months during blitz on London before proceding to the Western Desert, where, after a few months, transferred and filmed the fall of Keren and Asmara in the East African campaign. Returned to Western Desert.

Extract from letter to Bishop: "Arrived back here last night for rations and water, now about to return to the scorpions, snakes and fleas in the desert. 'Jerries' reported my camera as something of military importance and they gave me their close attention for three-quarters of an hour. Was shelled, blasted, buried, deafened, burnt, in fact, quite pushed around, and eventually found myself out of my crater, running like hell, camera hand. Found tripod next buried but unharmed."

Then transferred to Hong Ko Spent two months there, was acc dited to the Royal Navy and Hong Kong one week before it attacked. Stationed at Singapo where he cabled asking us to co plain to Admiralty about being placed by a Naval Still Pho grapher on the *Prince of Wa* After this ship was lost, still complaint to go forward. evacuated just prior to the fall Singapore, and proceeded Colombo and spent some months India.

For the last few months has be with the Eastern Fleet, and cently was present in the Ma gascar campaign. Extract fr another letter: "Had the Fren guns opened fire on our ship, probably would have had the fin position for a cameraman in th war. I nearly pulled the wire co trolling the ships hooter, just to them know ashore that we arrived." Still with the Easte Fleet.

P. J. TURNER: Our first Offic War Correspondent with the Fle Spent early months of the war the Home Fleet and recorded first attacks from the air on *Royal*, and was complimented Admiralty on the films obtain and his steadiness under fire.

SOME OF THE PARAMOUNT BOYS: *From left to right : F. W. Baylis, D. H. T. Hardy, R. L. Read, L. Cave-Chinn, Maurice Ford, A. W. Fo*

SALUTE TO THE EWSREELS: Ctd. from page 42

ent at the expedition by Free ch and Fleet to Dakar. Pro- ed to Australia and returned for duties with the Eastern Mediterranean Fleet, where he has filmed actions in connection with the attack on Syria. Made four trips with convoys to Malta, recording some of the finest pictures of torpedo bombers being brought down. Says he is always ng to have his camera over- ed from the drenchings he has from near misses. And has re- ly written, " It is really rather ing being in this area just " Is still with the Eastern iterranean Fleet, and has been ly commended on more than occasion by the Commander is ship.

R. EDMONDS: Cameraman the longest service in G.-B. . In early part of war filmed ly such items as mine laying nemy waters, mine sweeping, the blitz on London. Filmed ound with his recordist, A. S. tice, the Atlantic Charter, dur- he meeting of President Roose- with Mr. Churchill, and Mr. chill's subsequent visit to nd. Was chosen to film the mando raid at Lofoten and eval. Says little about him- and allows films to speak for selves. Tells story of mine ping, when crew informed while they were eating in a cabin that it was perfectly and a mine could not hurt except at the point exactly r where they were sitting. Also s said that he was the last man ave Lofoten after the raid. ed the first Flying Fortress rom this country to Brest, and lmost killed.

E. CANNON: Engaged at throughout the war and spent uneasy weeks on the cliffs of during the Battle of Britain. ed many spectacular scenes of ttacks on Channel convoys fire, and has experienced ine-gunning from the air on al occasions. During the on London was out with his a during the worst raids, and esponsible for practically all pectacular fire scenes seen in ewsreel and in his own words " spent many nights on his belly while doing so."

A. E. CANDY: Candy joined G.-B. News staff only a few months ago from a position as photographer on a Provincial paper, as he was keen to get into action as a Newsreel cameraman, after being turned down on health reasons for the Army.

Given his first big job to accompany a large convoy to Malta in August of this year. After obtaining some amazing pictures, his ship was sunk by torpedo attack, and all film and camera equipment lost. Reported missing believed killed, but subsequently reached a second ship which was also sunk. Eventually cast up on the coast of French Tunisia, where he has been interned and from where we are now hoping he will be released by our Forces campaigning in that country.

H. J. MORLEY: Accredited War Correspondent. Has been engaged mainly on aerial photography in this country during the war, and is also accredited to the American Forces in England, and also filmed the blitzes on Coventry, etc. Most of his other duties have been of a routine nature owing to an internal operation, otherwise he would have been detailed for one of the overseas assignments.

JAMES EWINS: Camera assistant when war broke out; given the opportunity to do full-time camera work during the raids on London. Has since been accredited to the Royal Navy, where his first big story was the first two convoys to Russia and Malta. The Commander of the battleship subsequently wrote: "We shall always be glad to have Mr. Ewins with us, and his behaviour under extremely difficult conditions on the open deck under fire has been exemplary and when enemy 'planes were hit and took a long time to fall into the sea was heard to be loudly exclaiming as he filmed: 'Crash, you ——, crash!'" At present with the Navy in the African campaign.

FRANK McLACHLAN: For many years representative in Scotland. Is accredited to the Royal Navy and has filmed the blitzes in Scotland. Was detailed for the last Russian convoy where the heaviest attack was made by air and submarine. Obtained excellent films of the whole action, in spite of bad conditions. Other duties have mainly been the trials of all the latest type battleships before they have been put into commission.

A. E. AUBURY: Representative for many years in the North-East of England, and has recorded most of the enemy raids there. In this area is accredited to the Navy. At present in Madagascar, where he has been filming the whole campaign from both the sea and the land aspect, and has sent most comprehensive stories of these actions.

A. T. WILLIS: For many years representative in the North Western area. Filmed all the raids on Liverpool, almost losing his life on more than one occasion. Accredited to the Navy and went across the Atlantic to film the transfer and delivery to this country of the 50 Lease-Lend destroyers, obtaining very good film of ceremony and scenes of destroyers at work in the heavy Atlantic gales. Is at present with the Far Eastern Fleet.

Jim Gemmell, one of the old hands at Paramount News, filming the Battle of Britain as the fight raged in the sky.

PARAMOUNT BRITISH NEWS

JIM GEMMELL: Long years of experience. Covered activities at Dover, day in and day out for a considerable time, from a sandbagged post on the cliffs, with telephoto lenses. Outstanding achievement included amazing film record of attack on a British convoy in the Straits. Bombs actually seen falling about merchant ships, with remarkable shots of near misses. His long-barrelled camera and sand-bagged post was often singled out as a gun-emplacement by Nazi pilots. Filmed removal of a 1,000-lb. German D.A.B. at Croydon. Within 24 hours after leaving the bomb exploded, killing disposal squad.

MAURICE FORD: Has and is doing a fine job regardless of risk. Accompanied the B.E.F. and Advanced Air Striking Force in France. During the blitz on London, Ford, accompanied by Gemmell, filmed action shots in the heart of the City of determined night fire raid attempt to raze City of London to the ground. Visited South Africa to film Union's war effort, the Imperial Forces, factory production. Also went to Egypt to film the A.I.F. (Australian Imperial Force).

Flew in actual formation of Blenheim bombers during raid in Burma. Secured outstanding pictures of the burning oil wells in Burma and the retreat from Burma. Filmed the Indian riots and, while doing so, helped authorities to break down the barriers amidst hail of missiles aimed by the rebels.

F. W. BAYLISS: Fearless cameraman, doing excellent work. Accompanied the B.E.F. and Advanced Air Striking Force in France. Worked on until Dunkirk days, when he was obliged to leave France, abandoning his car and a heavy camera, with the enemy only a couple of hours' journey away. Lucky to escape being taken prisoner. Filmed, with Cave-Chinn, London dock fire during first great blitz. Both men secured, at great risk, sensational pictures of blazing inferno. Many times had they to fall flat during rain of bombs. Latest efforts to obtain pictures were described in a despatch by *Daily Express* correspondent, Ronald Monson, from Libya, as follows: "Bayliss went ahead of our advance columns near Barce. Advance tanks went ahead to clean up enemy units, with Bayliss astride the leading tank! The first shell fell near to Bayliss; next hit it fair and square. Bayliss got shrapnel over the heart and under the eye, the handle of his camera was knocked off, cutting his hand—fortunately, he was only superficially injured. Another piece of shrapnel penetrated a roll of film in his trousers pocket. His growl is that he didn't get an action shot!"

L. H. CAVE-CHINN: Has "shot" stories in almost every part of the world, from the Himalayas to the Arctic. Specialist in aerial cinematography, putting in over 1,500 hours flying. Flown thousands of miles with the R.A.F. and, more recently, with United States Army Air Force. Spent first Christmas of war with the Fleet Air Arm on Contraband Control. Weeks in the Arctic Circle followed searching for the hellship "Altmark"—and to Norway. Sailed up the Rombaks Fiord to take part in the bombardment of Narvik. At the evacuation, escorted the King of Norway back to this country.

Red-Letter Day, September 7, 1940, the great London Docks fire blitz. Drove through showers of bombs to the City to climb to the roof of one of the tallest buildings, Unilever House, to film St. Paul's and the Tower Bridge lit up by the flames. Then another nightmare drive right into the blazing Docks

CONTINUING THE STORY OF THE NEWSREEL LAD

Here are the Pathé Gazette operators: From left to right: F. O. BOVILL, TERRY ASHWOOD, FRANK BASSILL, KENNETH ("A. C. T.") GORDON, JOCK GEMMELL, JOHN HADDEN.

to shoot the real heroes of that unforgettable night—the firemen.

More recent highlight, the famous meeting in Manchester, when Lord Beaverbrook, then a Cabinet Minister, stood up to a packed hall of trades union shop stewards and with amazing success answered questions hurled at him from all sides. So sensational was the picture and sound that Paramount made this story their entire reel, a judgment confirmed by public acclaim.

W. M. MACGREGOR: Veteran cameraman with many praiseworthy experiences to his credit. Filmed many scenes in London during the blitz period. Also filmed the attacks on Dover from the cliffs. Accompanied by Ron Read (see paragraph about Ron Read), was assigned to cover, as official photographers to Mr. Churchill, the meeting of the Premier and President Roosevelt in mid-ocean for the signing of the Atlantic Charter.

RONALD L. READ: First-class sound recordist and cameraman with a record of many dangerous experiences. Outstanding achievement was his recording, in natural sound, of the actual whistle of falling bombs, enemy 'plane and anti-aircraft gunfire during the blitz on London. To obtain actual recording took up a position at the B.B.C., anticipating that the B.B.C. building would likely be a main target and he would get the sound of bomb whistles and their descent. The result was some outstanding recording of these sounds.

Outstanding pictures made of the removal of the big bomb which dropped in St. Paul's Churchyard, despite safety warnings. At great risk Read followed behind the disposal lorry containing the bomb all the way to the point of destruction in order to obtain exclusive pictures.

B, R. HART: Much-travelled cameraman, at present in Turkey. Has covered many stories in the Western Desert and has had many experiences whilst with the Mediterranean Fleet. Noted for his excellent story on the Turkish Military Academy, which he covered on documentary lines.

His job in Turkey is a difficult one owing to diplomatic conditions in that neutral country. On one occasion he was assaulted by Italians near the Italian Legation in Ankara, but, we understand, he gave a good display of fisticuffs before the situation was taken in hand!

D. H. J. HARDY: Fearless cameraman with many vivid experiences, notably the graphic films of the convoys going through to Malta. Hardy went about his work aboard his ship with absolute disregard of his exposure to enemy bombing, torpedoing, etc. Made excellent shot of enemy 'plane swooping down low over his ship. Highest praise received from the Captain of the ship and all those with whom he came into contact for his devotion to duty and his fearlessness in filming actual action at sea. Hardy often seen helping the gun crews to load their guns and helping with other operational work in between filming.

Was aboard the aircraft-carrier "Eagle" in the Mediterranean before she was sunk and just missed going aboard again for the ill-fated trip by half an hour. Hardy secured some exceptional pictures, at great risk, which can only be openly discussed and released after the war. Has made many long-hour flights in Sunderland flying-boats on U-boat hunting forays.

E. H. HAWKINS: Cameraman of long experience. Covered many night blitzes on London. Stood by on the cliffs of Dover during "Battle of Britain" and attacks on Dover. On one occasion was attacked by a Messerschmitt with cannon blazing, shooting up camera emplacement. Fortunately, he was not hit.

A. W. FARMER: Many years of experience, including night flying in a bomber, also filming with Coastal Command, accompanying Commandos on their raids on enemy territory, filming the night blitzes on London, but he has more pleasure in describing how he filmed the painting of ladies' legs to save silk stockings and the excellent film he made showing the brewing of beer!

PATHE GAZETTE

JOCK GEMMELL: *One of the oldest and most experienced members of the Pathé Gazette staff. "Jock," as he is so popularly known, has covered situations in many parts of the world. During the present war he has covered every conceivable kind of subject, including front-line pictures of Dieppe, and more recently still, the expedition to North-West and North Africa, where he filmed various landings, and a good deal of fighting. In the last war Jock was a member of the Royal Flying Corps.*

TERRY ASHWOOD: Although one of the more recent members of the Pathé Gazette staff, Ashwood has had a great deal of experience, and for the last 18 months has been out in the Middle East, during which time he has sent home some of the finest pictures taken in the Middle East, including the siege of Tobruk; the surrender of the German General at Bardia; and much of the desperate fighting in the ebb and flow of the battle with Rommel. He has had many adventures and narrow escapes, including, at one period being three days cut off from the main body by Rommel's swift advance—narrowly missing the fate of some other cameramen and journalists who were unlucky enough to be captured, in the same party. Has an uncanny sense of finding the right story, no matter how adverse the conditions.

I desire to express my appreciation of the help received in compiling this feature from Tommy Scales (Movietone), H. W. Bishop (Gaumont), Freddy Watts (Pathé), R. E. Jeffery (Universal), and the Press Section of Paramount. Without their co-operation I could not have published it.—Melchior A. A. Sinkins.

F. O. BOVILL: Long experience as a cameraman. Since this war has carried out many assignments, including flying, and filming the Americans arriving at Iceland, and is at present off the east coast of Africa, attached to the Royal Navy. Incidentally, Bovill was an observer in the last war in Royal Flying Corps.

FRANK BASSILL: Another experienced member of the Pa Gazette camera staff, who travelled many parts of the on newsreel assignments, includ the last journey of the Pri Minister to America, in wh Frank accompanied him on t battleship *King George V.*

KENNETH GORDON: Is an hand with the camera and worked in many parts of the wo Has covered all kinds of news assignments, both with the A and Air Force, including ma hours of flying. He recen covered a good part of the tour Mrs. Roosevelt, both in this cou try and in Ireland. In additio he has "shot" many intervi with famous people, includi prominent members of the Cabin and many other politicians a notabilities.

JOHN HEDDON: Another rec member of the Pathé Gazette st having transferred from "stills to "cine." Has operated in th Mediterranean as official pho grapher for the Navy, bef having to return on account severe illness, and now recove is successfully working with a cin camera for the Gazette. Had ma stirring adventures with the Ro Navy in the Mediterranean, a will probably have still more bef the war is finished. During service with the Navy was co mended by his Commander for h praiseworthy work in saving life one of the numerous "incidents in which the Navy has be engaged.

GERARD SOMERS: Has be connected with Pathés during t last three years, but is an old ha at the game, having first joined film production side of the bu ness 25 years ago. Has cove many activities in the fight forces representing Pathé Gaz in the Manchester area.

THE STAFF OF UNIVERSAL NEWS APPEARS ON THE NEXT PAGE

Salute to Cameramen :—contd.

UNIVERSAL'S MEN

IC B RROW: Served on the Hom Front, but, nevertheless, had quite a number of exciting nenc . Secured good stories ma extensive manœuvres on nd and occasionally at His pictures of the Manches- litz re secured owing to his ness premises being in the le the attacked area, and tha building he had an ex- nt point of vantage from which ok shots while the attack was raging.

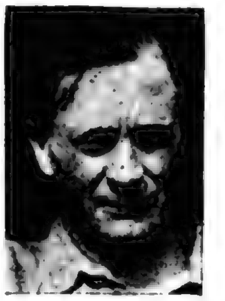
SLIE MURRAY: *Roving com- ion on land and sea from the nning of the war until Christmas, 1940, when he was blown up by an explosive charge and severely injured. The whole of the time since then he has been in hospital and under treatment for a crushed leg and a number of other injuries for which ten tions have been necessary. re this unlucky stroke he had safely through the attack on ik and was, with Bonnet of mont-British, mentioned in atches for his work during that n. During this time the er on which he sailed was bombed for several hours and red two direct hits, but he red amazing pictures of bombs ling from only 12 yards nce. Then came the assign- t which has since put him of action—the blowing-up of a bridge. Murray was in company with a Fleet Street photographer, who was killed. Murray's camera was entirely shattered, but he escaped with his life. In spite of his injuries he remained conscious and refused to allow the surgeon to amputate his leg.*

RONNY NOBLE: Accredited to the British Army as war correspondent. First assignment in France, and he took part in the famous retreat, being most of the time near the rearguard. Came safely through Dunkirk and reported for further duty within 12 hours of his arrival back. He was then assigned to the Middle East, taking part in the various desert actions until he was captured in Tobruk by Rommel's forces. He is now in a prison camp in Italy.

GEORGE B. OSWALD: Has for the whole period of war been attached to the British Navy and has been almost constantly at sea, with very short periods ashore. He filmed the epic homecoming of H.M.S. *Kelly* from an escorting destroyer, after she had been torpedoed and narrowly escaped being sunk. Oswald also sailed on the maiden voyage of *King George V* when the battleship was met by President Roosevelt. Served for nearly 12 months with the *Repulse* before she went to Singapore and was there sunk. He also served on the *Hood* and the *Bonaventure* and the *Manchester*, all of which were subsequently sunk. Another of his outstanding assignments was the British attack on Spitzbergen. Other trips include convoys to Russia, Gibraltar and West Africa. While in the Tropics the warship on which he sailed sunk two German tankers of which he obtained excellent and exclusive pictures. While in the North Sea in a cruiser commanded by Admiral Vian their forces routed a German convoy.

FRANK PURNELL: Generally known throughout the profession as "Taxi" Purnell. Has also served since the beginning of the war was an accredited naval correspondent. He secured very fine pictures of the beaches of Dunkirk during the evacuation of our Army. He has sailed in several convoys in the North Sea, and has also had thrilling experiences of colliers, tramps and trawlers. During the Battle of Britain he was in a vessel escorting merchant ships round Hell's Corner. During one of these trips 30 Junker dive-bombers picked on his destroyer. The vessel suffered several hits but made port and is again on active service. Purnell managed to collect about nine pieces of shrapnel in his body, one piece of which seriously injured his arm. This injury kept him from his work for some 12 months.

EDWARD TASSIE: Is one of Universal's veteran cameramen, and because of his long service, his activities have been confined to the quieter type of stories. Notwithstanding this, he managed to shoot fine pictures of the burning of London.



Edward Tassie

R. COLWYN WOOD'S home station is Cardiff; he is attached to the Navy. When the secret assignment, which eventually matured as the Landing in North Africa, he sailed with that huge convoy of 800 ships and successfully carried out his work during that operation. On the homeward trip, however, his ship, now emptied of her cargo of troops, was torpedoed. He was picked up by a landing craft which had been lowered to take up survivors. Prior to that assignment he had many other naval experiences, but none which equalled that exciting climax. At the time of the action he was carrying a considerable amount of gear, including two cameras and long focus lens, but these had to be sacrificed in order that he might escape with his life.

FRED WILSON: Another of Universal's veterans who has done as good service in this war as he did in the 1914-18 show. His assignments have been confined to the Home Front, but, none the less, many of them have had their high spots, during mock battles where live ammunition was used and during blitzes in various cities.

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xhibitors Under Fire! Folkestone and Hythe: Contd. from Page 40

. fine restaurant and café, dance floor, and a stage. This Odeon is run with a efficiency that is hard to beat. It is trusive, and yet the whole building of first-class showmanship. What a o see a man, only twenty-five miles from ny-occupied territory, well turned out hite tie and tails—not just another dress The wearer is manager L. A. Stammers. e was something of a Service bearing t him just as there was about Bell in No, it wasn't the Guards; it was the l Flying Corps of the last war. Stam- was all through the blitz at Woolwich, he took over the Odeon at Folkestone time ago (coming from Ramsgate) W R. Wright went into the R.A.F. mer goes in for anything and every- that will keep spirits cheerful, and, et, the Odeon at Folkestone is the one t spot in the town—for it's so pathetic ee the famous Folkestone Leas so ted and row after row of hotels and ing houses boarded up and now just as billets for the troops. Every day is dancing, and on Friday night, with- nterfering with the programme length, mer puts on 30 minutes of variety, and as already found much talent from the in the Forces stationed in the town.

HYTHE

AND LASTLY BY BUS TO THE ANCIENT CINQUE PORT OF HYTHE. THIS QUAINT LITTLE SEASIDE VILLAGE, STILL WEARS AN AIR OF COMPLETE DETACHMENT ASSOCIATED WITH THE AVERAGE ENGLISH VILLAGE. IT HAS A CHARM ALL ITS OWN.

Hythe has suffered many savage attacks from the German Air Force, and there are very few of its narrow streets that haven't been spattered with shells and bullets, and a number of bombs have been dropped on it.

And this is where we pick up A. H. Hall again. He controls the Grove kinema, built and designed in harmony with the rural atmosphere of the little town. One afternoon the Grove was bombed. But, although the damage was very severe, one could still see the almost pagoda effect of its construction. It's open again now after seventeen weeks, in which Hill not only displayed terrific energy but also great generosity. The whole of the time the theatre was shut the staff were paid full salaries and wages.

I looked in on the Wednesday, and there was to me a scene of building confusion. It was due to open again on the Saturday. It didn't seem possible. But it did open, and the Mayor of Hythe's Air-Raid Distress Fund benefited from bumper takings.

And just before I leave Hill let me mention that he is an enthusiastic worker for the C.T.B.F. When the staff of the Grove want to see the show at the Savoy, Folkestone, and vice versa, they pay 1d. admission, the pennies going to the Benevolent Fund.

In sharp contrast to the Grove is Hythe's other kinema, the former Union Cinema's hall, the Ritz., now controlled by A.B.C. This modernistic red-bricked and canopied 867-seater is in the hands of C. S. Stoddart. Mr. Stoddart has an old-world charm of manner and he's been at Hythe for two years, coming from the Savoy at Hove. Stoddart knows what this war means. He is an old legitimate stage man, has lost two businesses in the war, but has now taken up the threads again in this danger zone. The Ritz is a very beautiful theatre, kept spotlessly clean, and is a great rendezvous for local events. It is a pity that such a kindly person as manager Stoddart has so many staff difficulties, but by dint of persuasion and devotion to his job he overcomes them.

—M. A. A. S.

THE "KINE." 1942 BOOK OF FORM AGAIN

BOX-OFFICE STAKES RESULTS:

1. PARAMOUNT 2. M-G-M 3. WARNERS

Leo Loses Long-Standing Record but Takes Best Film Prize Easily : Sweeping Triumph of "Mrs. Miniver"

Most Consistent Output

PARAMOUNT

Runner-Up

M-G-M

Biggest Winner

MRS. MINIVER (M-G-M)

Runners-Up

First of the Few (General)
How Green Was My Valley (20th Century-Fox)
Reap the Wild Wind (Paramount)
Holiday Inn (Paramount)
Captains of the Clouds (Warner)
Sergeant York (Warner)

Best British Film

FIRST OF THE FEW (General)

Runners-Up

One of Our Aircraft is Missing (Anglo-American)
Hatter's Castle (Paramount)
Young Mr. Pitt (20th Century-Fox)

Most Successful British Independent Renter

ANGLO-AMERICAN
(for Second Consecutive Year)
One of Our Aircraft is Missing
Old Mother Riley's Circus
We'll Smile Again
Salute John Citizen
Those Kids from Town

Best Documentary

COASTAL COMMAND (Paramount)

Best Reissue

DANGEROUS MOONLIGHT (RKO-Radio)

Best Cartoon

BAMBI (RKO-Radio)

Most Successful Musicales

PARAMOUNT
Holiday Inn
The Fleet's In

Most Popular and Consistent Young Stars

Deanna Durbin
Mickey Rooney
Judy Garland

Most Popular and Consistent Established Stars

Leslie Howard (for second year in succession), Bette Davis (for second year running) Greer Garson, Tyrone Power, James Cagney, Clark Gable, Walter Pidgeon, Joan Fontaine, Gary Cooper

Most Popular British Stars

Leslie Howard, George Formby (both for second year in succession), and Robert Donat

Most Promising Newcomers

Diana Barrymore, Veronica Lake Gloria Warren, Monty Woolley

Most Successful Comedy Team

Bud Abbott and Lou Costello

Best British Directors

Leslie Howard (First of the Few)
Lance Comfort (Hatter's Castle)
Michael Powell (One of Our Aircraft is Missing)
Carol Reed (Young Mr. Pitt)

The Judge, R. H. ("Josh")

BILLINGS

Delivers the Verdict of the Public

"IN WHICH . . ." FOR 1943

TO AVOID the possibility of ou critics shooting first and thinking, or rather reading, afterwards, w hasten to point out "In Which W Serve" (British Lion, Noel Coward) i not generally released until early 194 and, therefore, does not enter into ou calculation. Next year we expect to se it at the top of the list. It will take good one to beat it !

DURING the past year, the third since t war, the output of pictures released a Trade shown was well up to the palmy d of peace. Moreover, the box office rece of 1942 topped everything in Trade histo Whether the prodigious expenditure of cel loid was wise only time will tell. We dou it! Nevertheless, the increase in Circ dividends and individual hall profits does n necessarily mean that the films released ha been higher in quality or that Circuit book and individual Exhibitors have displa exceptional ability or acumen. Neither d it indicate that more ingenuity and mon have been spent on exploitation and adver ing. The reverse was the case. T Industry's heady success was and is due much to outside circumstances—wage creases and rationing—as to saleable prod

The fact that it is now possible t make a profit, let alone keep the wol from the door, with reissues, should b remembered before we start to pat ou selves on the back. The pendulum ha a nasty habit of swinging the other wa and when it does only the stable an sagacious will escape the headache.

Yet, strangely enough, many fine fi were released in 1942 and the high number box office winners confirms the value of fo The pictures with a pedigree—those w

Continuing: THE “KINE.” 1942 FORM BOOK

title d story values—took the most of the itty. The films of the year tell own t and here they are :—

here is o doubt that “Mrs. Miniver” G-M, Grer Garson) was the best of last but it nad no easy victory. “First of Few” General, Leslie Howard), “How n Was ly Valley” (Twentieth Century-Walt Pidgeon), “Reap The Wild d” (P amount, Ray Milland), “Holiday (P ramount, Astaire-Crosby) and ptains of the Clouds” (Warner, James ey), gave it a good run for its money. dentally, two, “Reap the Wild Wind” “Captains of the Clouds,” were in r. There were also many others that far from also-rans. In fact, the quality e 1942 releases was, as we have already asised, particularly high. There was tity, too, but we'll come to that later.

“Gone With The Wind” (M-G-M, vien Leigh) had its first general release 1942, but its freak playing time and oking terms put it out of ordinary cal-lation. Nevertheless, it did extremely ll in spite of rumours and, together th the many other straight hits of the ar, helped to confirm the fact that few ns make box office history unless they ve powerful selling angles.

e race for the best output of the year also a close one, but the honours, never-ss, go to Paramount. Versatility was deciding factor. Their output was the varied and consistent. Moreover, it seldom wide of the box office.

e support our verdict by mentioning a f their many winners: “Reap The Wild ,” the DeMille Technicolor box office seller; “Holiday Inn,” the Astaire-by musicale; “The Fleet's In,” the thy Lamour turn-up; “The Road To cco,” Bing Crosby-Bob Hope's comedy “Hatter's Castle,” one of the finest h films of the year; “Hoppity Goes To ,” an excellent coloured cartoon; yond The Blue Horizon,” the Techni-Dorothy Lamour jungle extravaganza, “The Glass Key,” the Veronica Lake er are, we think, sufficient for our pur-There were plenty more.

e congratulate Paramount, one of the t firms in the business, on their ificent wartime performance.

d now for the month-by-month list of winners:—

NUARY.—“It Started With Eve” eral, Deanna Durbin) was a comfortable er. “Ships With Wings” (U.A., John ents) and “Meet John Doe” (Warner, Cooper) dead-heated for second place, “Sun Valley Serenade” (Twentieth ury-Fox, Sonja Henie) and “Suspicion” io, Cary Grant) were not far behind. turn-up was “Singapore Woman” ner, Brenda Marshall).

BRUARY.—“Sergeant York” (Warner Cooper) was a distinguished winner of February stakes. “Hatter's Castle” amount, Robert Newton) was second and “A Yank in the R.A.F.” (Twen-Century-Fox, Tyrone Power) was short-ed for third place. “Hold That Ghost” eral, Abbott and Costello) was next but “Honky Tonk” (M-G-M, Clark e). “Old Mother Riley's Circus” (Anglo-ican, Lucan and McShane) and “Santa rail” (Warner, Errol Flynn) were by neans disgraced.

RCH.—“The Little Foxes” (Radio, Davis) finished a head in front of ood and Sand” (Twentieth Century-Fox, ne Power) and “Ride 'Em Cowboy” eral, Abbott and Costello) was no mean third. “Two Faced Woman” (M-G-M, Greta Garbo) was next best of a particularly good field. “Dumbo” (Radio, Disney) also put up a good performance.

APRIL.—“Smilin' Through” (M-G-M, Jeannette Macdonald) was first, “The Corsican Brothers” (U.A., Douglas Fairbanks) and “Tarzan's Secret Treasure” (M-G-M, Johnny Weissmuller) shared second place, and “Hoppity Goes to Town” (Paramount, Fleischer cartoon) and “Manpower” (Warner, Edward G. Robinson) were best of the also-rans. “Somewhere in Camp” (Butcher, Harry Korris) was a nice long-shot.

MAY.—“Keep 'Em Flying” (General, Abbott and Costello) and “Babes On Broadway” (M-G-M, Rooney-Garland) dead-heated for first place in a formidable field. “Ball of Fire” (Radio, Gary Cooper), “H. M. Pulham Esq.” (M-G-M, Hedy Lamarr), “Johnny Eager” (M-G-M, Robert Taylor), “Week-end in Havana” (Twentieth Century-Fox, Alice Fay) and “They Died With Their Boots On” (Warner, Errol Flynn) were inseparable just behind.

JUNE.—“How Green Was My Valley” (Twentieth Century-Fox, Walter Pidgeon) was the winner of the month, and very nearly the winner of the year, but although it had class it was very little in front of “Reap the Wild Wind” (Paramount, Ray Milland). Third place goes to “The Foreman Went to France” (U.A., Tommy Trinder), but “To Be Or Not To Be” (U.A., Jack Benny), “Remember The Day” (Twentieth Century-Fox, Claudette Colbert), and “The Man Who Came to Dinner” (Warner, Bette Davis) were by no means down the field. “Front Line Kids” (Butcher, Leslie Fuller) was also a turn-up.

JULY.—“The Fleet's In” (Paramount, Dorothy Lamour) was a real turn-up for the book. “Captain of the Clouds” (Warner, James Cagney) was second, and “One of Our Aircraft is Missing” (Anglo-American, Eric Portman) was third. “Broadway” (General, George Raft), “Rio Rita” (M-G-M, Abbott and Costello), and “Sabboteur” (General, Robert Cummings) were the best of the others.

AUGUST.—“Mrs. Miniver” (M-G-M, Greer Garson) was the film of the month and year, but it had to gallop to get the better of “Holiday Inn” (Paramount, Crosby-Astaire). “The Courtship of Andy Hardy” (M-G-M, Mickey Rooney), “Beyond the Blue Horizon” (Paramount, Dorothy Lamour), “Jungle Book” (U.A., Sabu), “The Bride Came C.O.D.” (Warner, Bette Davis) and “Green Eyed Woman” (Paramount, Rosalind Russell) were the best of the others. “Those Kids From Town” (Anglo-American, Jean de Casalis) was the long-shot.

SEPTEMBER.—“First of the Few” (General, Leslie Howard) was the best of the month, and British. “Pardon My Sarong” (General, Abbott and Costello) was next best, and “Young Mr. Pitt” (Twentieth Century-Fox, Robert Donat), “Eagle Squadron” (General, Robert Stack), and “Tarzan's New York Adventure” (M-G-M, Johnny Weissmuller) were next best of a first-class field. “Salute John Citizen” (Anglo-American, Edward Rigby) gave its backers a good run for their money. “Gone With the Wind” (M-G-M, Clark Gable) was another runner, but for “Book of Form” purposes, did not take part in the same race; it is in a class of its own. Nevertheless, it had a walkover.

OCTOBER.—“This Above All” (Twentieth Century-Fox, Tyrone Power) was a distinguished winner. “In This Our Life” (Warner, Bette Davis) was a turn up for second place, and “Much Too Shy” (Columbia, George Formby) was not disgraced in third place. “The Glass Key” (Paramount, Veronica Lake) was the best of the others.

NOVEMBER.—“Who Done It” (General, Abbott and Costello) was definitely a flyer. “My Gal Sal” (Twentieth Century-Fox, Rita Hayworth) was well on its tail, and “Between Us Girls” (General, Diana Barrymore) was a comfortable third. “Tortilla Flat” (M-G-M, Spencer Tracy) was by no means disgraced, and its good running surprised more than a few. “Forest Rangers” (Paramount, Fred MacMurray) “The Gay Sisters” (Warner, Barbara Stanwyck) and “They All Kissed the Bride” (Columbia, Joan Crawford) were other perky performers.

DECEMBER.—“Road to Morocco” (Paramount, Hope-Crosby) set a pretty gallop, and got home first. M-G-M had a nice place-double in “A Yank at Eton” (Mickey Rooney) and “War Against Mrs. Hadley” (Fay Bainter), and “Bambi” (Radio, Disney) was also in the money. “Always In My Heart” (Warner, Gloria Warren), “The Pied Piper” (Twentieth Century-Fox, Monty Woolley) and “Dangerous Moonlight” (Radio, Anton Walbrook), a reissue, were also money spinners. “We'll Smile Again” (Anglo-American, Flanagan and Allen) did not disappoint.

For the first time since the “Kine. Book of Form” was instituted, M-G-M is relegated to second place in the list of Renters with the most outstanding output, but they are, of course, always a company of vital importance. Their success with “Mrs. Miniver,” “Gone With the Wind” and the Mickey Rooney-Judy Garland's is proof that Mr. Leo has not been hibernating. Their prospects for 1943, too, are imposing. Warner's are third, having given the Exhibitor a solid box office output.

General Film Distributors is another firm which had no difficulty in maintaining its reputation for quality and quantity. Its prodigious list of releases for 1942 contained the “First of the Few,” the best British film, as well as all but one of the box office Abbott and Costello's. Twentieth Century-Fox was less lavish than in the past with its coloured musicales, but the programme was still one of the best. Neither did Columbia nor Radio leave anything to chance.

Moreover, it will surprise many to learn that Pathé were runners-up to General in numbers. Fifty-three releases, including five British films, put them in the major renting company category.

Anglo-American again did well with British films, and was also responsible for a number of commercial Russian pictures, “In The Rear of The Enemy” being the most notable.

British Lion were another British company to do well. Their chances next year, with “In Which We Serve” as the plum in their basket, are even brighter.

The only company with an all-British output was Butcher's, and in “Somewhere in Camp,” “Rose of Tralee,” “Gert and Daisy's Weekend,” “Front Line Kids,” “Gert and Daisy's Clean-up,” and “Bob's Your Uncle,” they stabled six nice turn-ups.

The number of British releases in 1942 was roughly fifty. The figure is slightly in excess of last year, but quality has, for the most part, been maintained. General and Anglo-American distributed the biggest percentage.

“Bambi” (Radio, Disney) was the best cartoon of last year, but “Dumbo” (Radio, Disney) and “Hoppity Goes to Town” (Paramount, Max Fleischer) were other commercial examples of the delightful new screen art.

Colour was very much in evidence during 1942, and the number of Technicolor offerings totalled twenty-two. Paramount and Fox were top of the list with six apiece.

The series situation did not change. The Tarzan, Judge Hardy and Old Mother Rileys were again in the money, while The Saint,

Continued on page 48

ART OF PRESENTATION

Good Projection Vitally Needed

W. J. GELL

A RENTING CHIEF SAYS:

THE head of one of the Trade's most popularly successful renting firms, W. J. Gell, here talks about the duties of those in the opposite camps—the Exhibitors.

PRESENTATION, good projection and efficient showmanship allied to kindly treatment of patrons, are the keys to taking money at the Box Office for any picture, he says.

IN VIEW of the conditions under which many theatres must now operate, there is need to appreciate more fully the factors upon which the quality of performance depends, quite apart from the type of picture and the star strength in it.

The quality of the picture projected to the screen may vary widely, depending upon conditions under which the projection is done; pictures projected from the average run of films with excellent recording and marvellous photographic quality, may be quite unsatisfactory to the detriment of business if the projection is not satisfactory, or the projectionist incompetent.

PROJECTION is the heart of the show—the lifeblood of successful theatre operation. At no time in the past was such a high order of efficiency desirable in presenting pictures to the public than it is to-day.

We know there is the question of man-power to consider, and with skilled operators now conscripted to the Forces, it is not an easy task to replace with men of equal experience; but the Industry is noted for its successful tackling of problems which affect its progress.

AUTOMATIC DEVICES

To-day, with the simplification of the average operator's routine by machinery of much-improved design, incorporating a wealth of automatic devices, projection is so much more a matter calling for common-sense than anything else.

So much of the present indifferent projection is due in many instances, not to the conscription of the best men, but a lack of common-sense or conscientiousness on the part of those who, with a modicum of knowledge on the subject, have filled the breach.

It is the chief function of the Exhibitor to entertain his audience—not to irritate them. The screen is the centre of attraction—not the kinema, however palatial that may be. The selling of the pictures effectively or otherwise must be done through the medium of the screen. Hence it will be seen how important it is to see that presentation on the screen must be faultless.

The Exhibitor's duty is to get the best possible results from the material he has booked, to sell it to the most advantage to the particular type and class of people to which the theatre caters.

NO FIXED RULES

There are no fixed rules for selling a picture or pictures—the same picture may be sold in different theatres in dozens of different ways and emphasising varied angles of appeal. The success of a picture sold to the public in one situation in a specific way is no reason to believe that *that* way will be as successful in another situation.

It is more than anything a problem of creating campaigns of selling, to fit in with prevailing conditions and local requirements. Good judgment and extensive local knowledge is undoubtedly an asset in this respect. When the Exhibitor has discovered a means of making every show a profitable one then he has successfully achieved the Showman's desire.

MORE COMPLEX JOB

Originally, management consisted in an elementary form of film renting, opening the doors at a certain hour, seeing that no employees cheated in admissions and time, and similar simple functions. The public expected little and the net profits usually concealed the inefficiency that existed even then.

TO-DAY THE BUSINESS OF SUCCESSFUL OPERATION IS MUCH MORE COMPLEX, CALLING AS IT DOES FOR FRESHNESS OF OUTLOOK, IDEAS NOT INFLUENCED BY TRADITION OR THOUGHT STIFLED WITH OLD-FASHIONED NOTIONS AND BURDENED WITH CUSTOMARY PROCEDURE IN THE EXPLOITATION AND PRESENTATION OF FILMS.

Set ideas of management in the old d does not belong to this age of keen compe tion, speed and quick cycle of change. T qualities of shrewdness, foresight and imag nation have never been in greater dema than at the present.

The Industry needs more and more men wh have these qualities combined with hones and integrity, who can deal tactfully, reas ably and intelligently with a fastidious pub whose taste has varied considerably of rec years.

THE PERSONAL TOUCH

The shortage of managers has impelled p prietors to take a more active interest i running the show. The personal element coming into its own again, and it is about th only thing that dates back to the early da with which we can take heed with d reverence.

Many a showman of long experience ca confirm the effect it had on patrons to b greeted by the exhibitor, either as they arriv or left the show. The public resent bei treated like automatons, and to show a litt interest in their welfare by personal contact putting the showman touch to work with goo results.

THE "KINE." BOOK OF FOR

1942 Stakes Results

By R. H. BILLINGS

Continued from page 47

Maisie, Blondie, Hopalong Cassidy and Mex can Spitfire more than held their own.

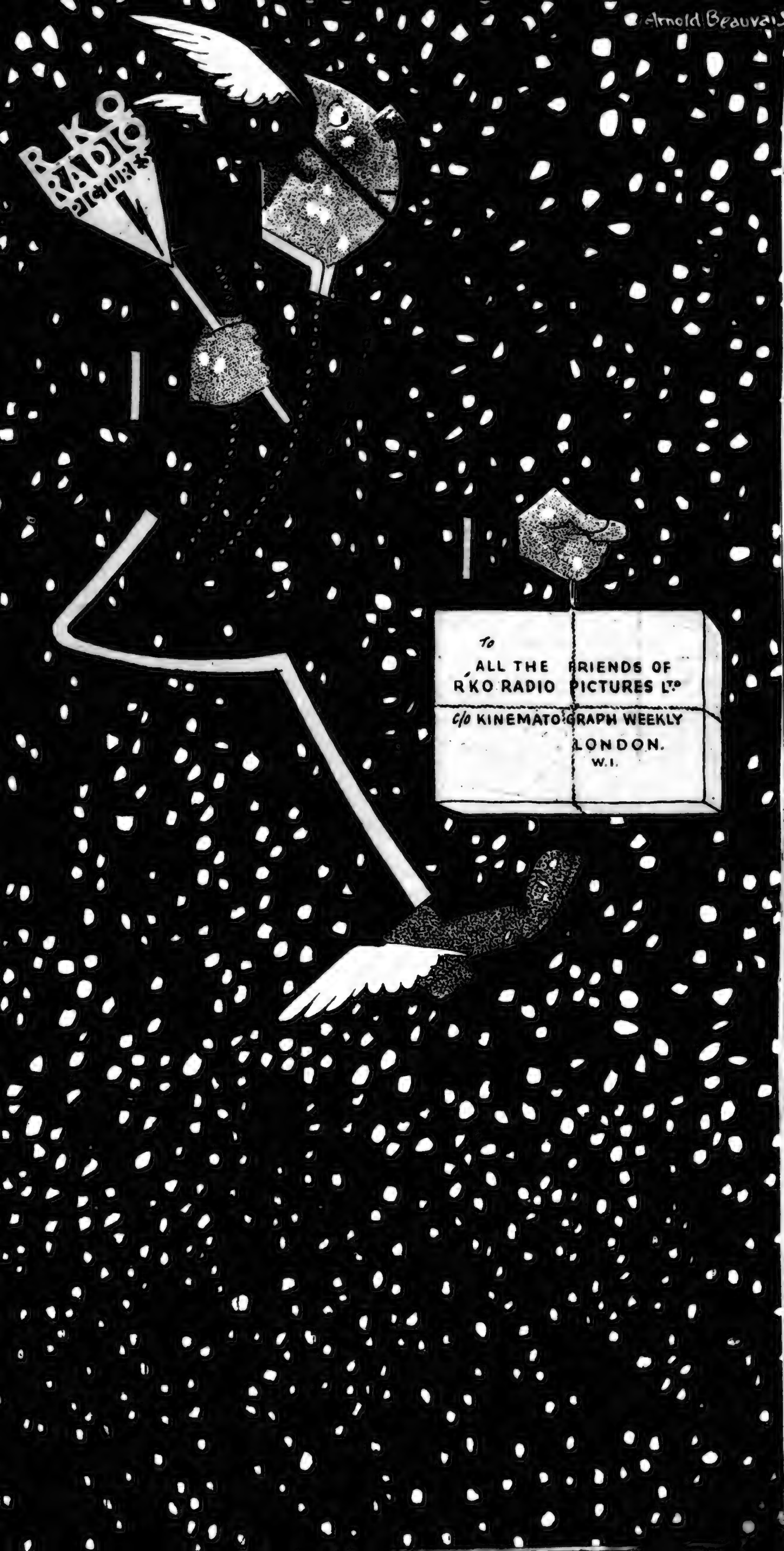
The star situation, too, showed little alte tion, the only notable additions being Dia Barrymore, who jumped to the front, follo ing her grand performance in "Between t Girls," Gloria Warren, who made a vocal h in "Always In My Heart," Ann Ayars, w did well in a couple of M-G-M films, a Monty Woolley, a new "oldtimer," w most certainly deserves mention for his f work in "The Man Who Came To Dinne and "The Pied Piper."

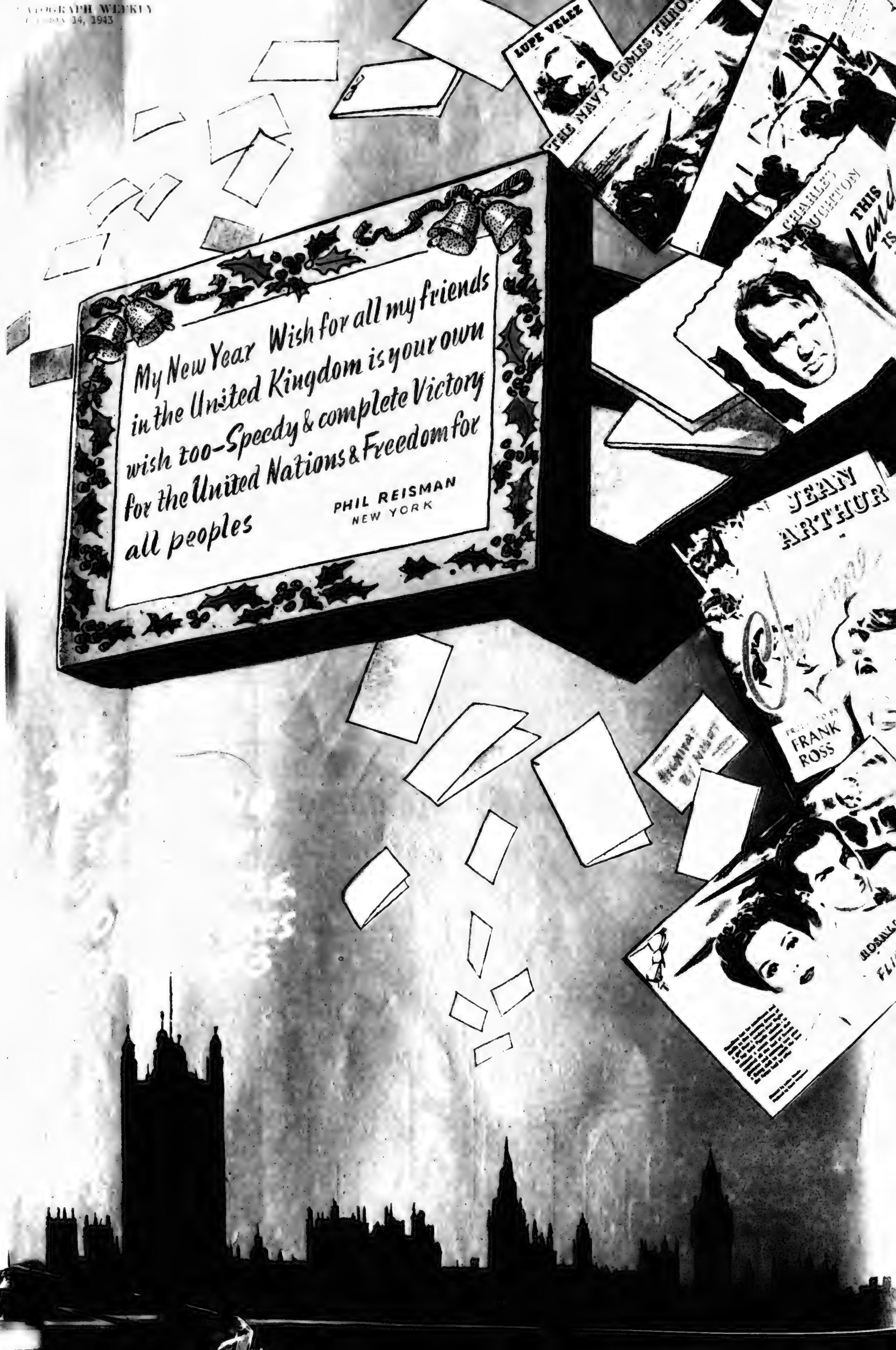
There are, as we have just pointed out, fe dazzling additions to the film firmament, b the demands of the Services both at ho and in Hollywood are becoming greater. T shortage of technicians is equally acute. T serious rationing of celluloid is yet anoth problem.

The troubles the Trade is about to face d not augur too well for the future, but it wi nevertheless, be entirely our own fault i when the film shortage inevitably comes, w are caught on the wrong foot.

JUST ABOUT FOUR MONTHS AGO THE "KINE." REMINDED ITS READERS AND THE INDUSTRY THAT WE WOULD HAVE TO TIGHTEN OUR BELT. IF THE PRESENT PERIOD OF PROSPERITY IS TO CONTINUE, ECONOMIES MUST BE ENFORCED AND A RATIONAL RELEASE POLICY DEVISED.

Provided they are and there is, at last, a awareness of the Industry's problems, th future can be approached with a reasonab degree of confidence.

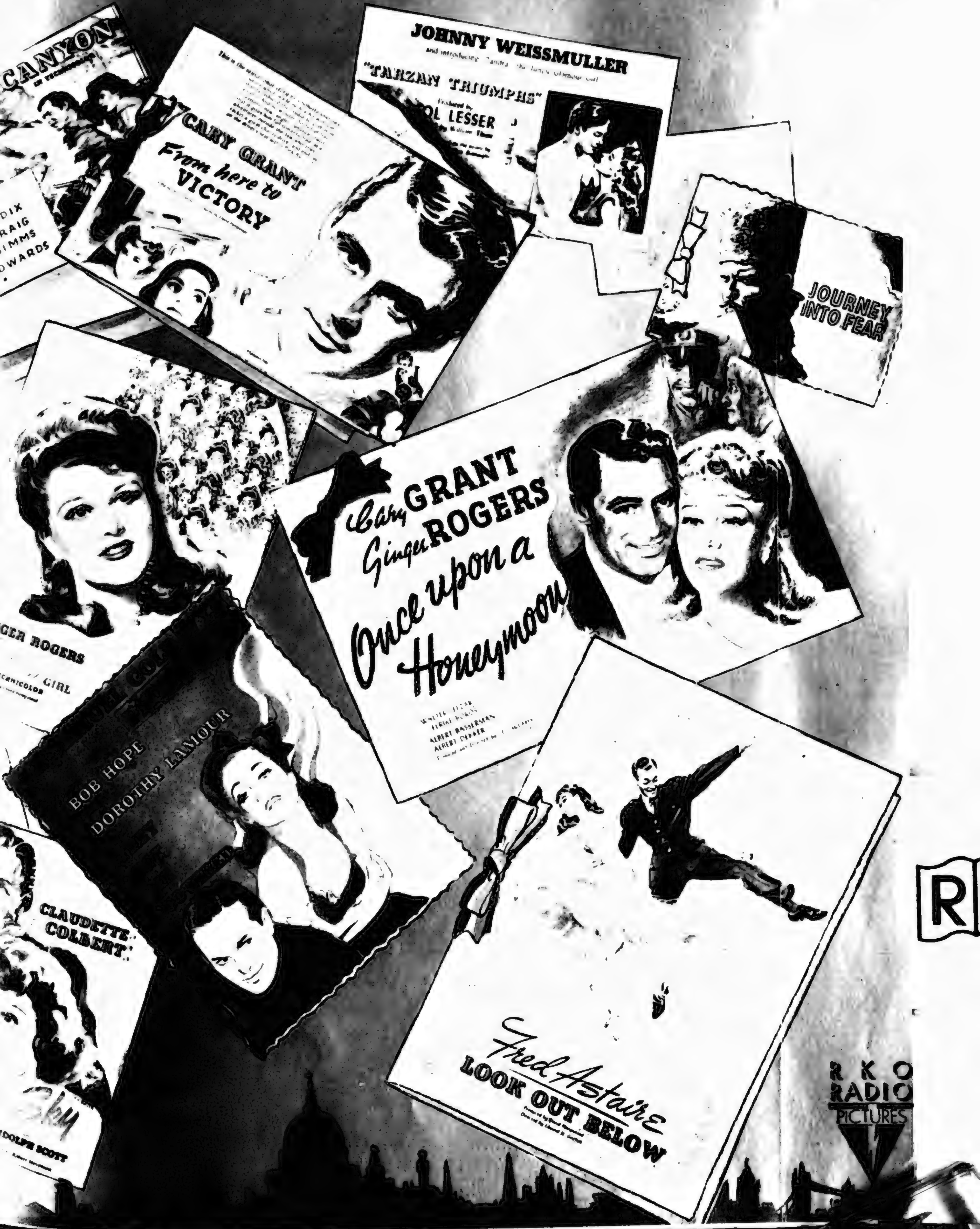

Arnold Beauvais
RKO RADIO PICTURES
To
ALL THE FRIENDS OF
RKO RADIO PICTURES LTD
c/o KINEMATOGRAPH WEEKLY
LONDON.
W.I.



My New Year Wish for all my friends in the United Kingdom is your own wish too—Speedy & complete Victory for the United Nations & Freedom for all peoples

PHIL REISMAN
NEW YORK

LUPE VELEZ
THE NAVY COMES THRO
CHARLES LAUGHTON
THIS LAND IS
JEAN ARTHUR
PRODUCED BY FRANK ROSS


CANYON
IN TECHNICOLOR
DIX
RAIG
IMMS
WARDS
CARY GRANT
From here to
VICTORY
JOHNNY WEISSMULLER
"TARZAN TRIUMPHS"
Produced by
OL LESSER
JOURNEY INTO FEAR
GER ROGERS
CNICOLOR
GIRL
Cary GRANT
Ginger ROGERS
Once upon a Honeymoon
WALTER SLEZAK
ALBERT BASSERMAN
ALBERT DEKKER
BOB HOPE
DOROTHY LAMOUR
CLAUDETTE COLBERT
DOLPH SCOTT
Fred Astaire
LOOK OUT BELOW
R K O
RADIO
PICTURES
R

I FEAR A NEW AMERICAN ISOLATIONISM

KEEPING OUT BRITISH FILMS AFTER WAR

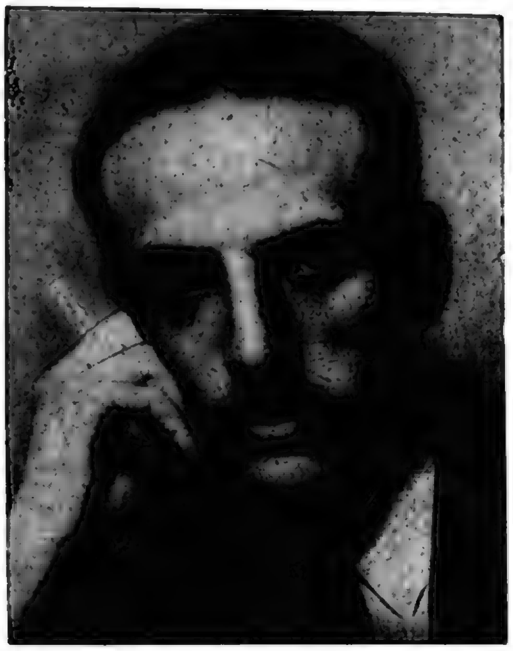
THIS ARTICLE

By Michael BALCON

IS ALMOST A REPLY TO
E IDEALISM OF SAM ECKMAN

BALCON DECLARES:

> ***"I am an Optimist about the future of Anglo-American re-lations after victory but I am a Defeatist about the new relationships between the two film Industries."***



T EVERY COUNTRY gets the film Industry it deserves; therefore let us not e a nation's character by the behaviour s film Industry. This point should be at established lest my subsequent remarks wrongly interpreted as an attack on our rican Allies to whom we owe so much in war Nothing, indeed, would be farther my intention.

know America, have spent many happy ths there, and among the friends I value there is an imposing proportion of ricans; and if I have curbed my im-nce to revisit that country more than some of the co-enthusiasts among my agues, no less truly can I say that I look ard eagerly to the journey after the war.

TIMIST THOUGH I AM REGARDING FUTURE OF ANGLO-AMERICAN ATIONS AFTER VICTORY HAS BEEN IEVED, I HAVE BECOME IN THIS DEFEATIST AS TO THE RELATION-P BETWEEN OUR TWO FILM USTRIES.

me years before the war, armed with good ity British product and considerable of money to promote it, I set foot in rica zealous to turn the people into a n of latter-day Columbuses who could, in turn. discover Britain—through British

But Fate decreed that it was I, and not America, who was to make a discovery; and that discovery was that all the promotion in the world would not open the doors the American buyers had determined to keep shut.

The virtual loss of our film Industry after the last war had given us, in the reconstruction period, an inferiority complex about our films, that only this war has enabled us to overcome. Therefore, at the time of our disappointment, we were inclined to attribute our failure to the fact that our product was not up to standard.

OUR BETTER FILMS

That may have been so, though I am now inclined to believe, while we were producing far fewer films in the latter part of the post-war period our average standard was high enough to warrant fair competition with our American contemporaries in their own market. Why not? Their product was certainly getting its due in ours.

Whatever doubts could have been entertained at the time, as soon as our Industry received the sharp stimulus of war the position was changed in a manner that brooked no question. America, from the start our friend and well wisher, became as a nation absorbedly interested in the story we had to tell. This was evident by the eager demand of first-hand reports from their own newspaper correspondents, broadcasters and newsreel men.

Concurrently with this widespread and sympathetic interest, our own contagious enthusiasm and excitement, began to produce films greatly superior in average standard to any other period of British production. At last we could say that we had Hollywood at a disadvantage; Hollywood was then still six thousand miles away from war; we were already living it and re-living it in our films. And, in addition to the spiritual rejuvenation of our film production, materially we were placed in a favourable position due to the situation in frozen currency.

And so it seemed at last as though our films were coming into their own in America. Newspapers boosted on both sides of the Atlantic the handsome outright purchases of American rights, newspaper critics acclaimed our film accounts of the exploits of our Services, the spirit of our workers, the endurance and courage of our civilians under the blitz.

SECRET OF FIGURES

The fact that some of these films had themselves been made under the blitz, increased the interest of the American public. Sums of money were exchanged, tins of film were flown over, but then—to all intents and purposes—the story ended. The great American public could read about the films and speculate about them—but they could not see them. For, so far as I can discover, they were never distributed more widely than would be an inferior American second feature in its own market. This, with only one or two brilliant exceptions that threw the rule into relief.

In the interest of our Industry, I am prepared (if other producers and the Government film units would agree to do the same) to reveal the figures realised in America by our product.

Among these are films which have enjoyed great popularity both here and in our Dominions market. Not one of them reached, or is likely to reach, an American gross representing more than 15 per cent. to 20 per cent. of its potential gross in the home market—despite the fact that there are in America 16,000 kinemas as compared with our own 4,600.

Nor do I think that our story is any different from the story that other British producers have to tell. Does that proportion represent the interest of the American public in our films? Not on your life! It represents the American buyer's interest in them and the American public is entitled to feel the same disappointment that we feel.

Despite present conditions, our Industry continues to flourish. It goes from strength to strength. The hard core that remains of it will expand after the war, and I confidently predict that so far as public taste is concerned in all markets our films will offer stronger competition to the American product than ever before.

IS IT NOT A JUST INTERPRETATION OF THE SPIRIT OF THE ATLANTIC CHARTER (THE SPIRIT WHICH ALL OF US HOPE WILL PREVAIL IN INTERNATIONAL COMMERCIAL RELATIONS AFTER THE WAR) THAT THESE ARTIFICIAL BARRIERS WHICH NOW PREVENT DUE RECIPROCITY SHOULD BE REMOVED?

ABOLISH QUOTA

Nobody has supported more ardently than I have the Quota Act introduced to safeguard our interests in our home markets. But the Quota Act, however necessary then, was in the final analysis never anything more than a tariff—and a type of tariff which I trust a more enlightened future will dispense with.

How much more pleased we should be to throw open our own lucrative screen at home and in the Dominions to American films if we know that our own product is getting an actual and not a nominal representation in the New World.

MAX MILDER, *MANAGING DIRECTOR OF WARNER BROTHERS* *ON*

THE COMING SHORTAGE OF AMERICAN PRODUCT

Industry Faces a Revolution

CUT THE WEEKLY PROGRAMME CHANGE

Only complete co-ordination and willing co-operation between the K.R.S. and C.E.A. can ease the situation that will become more acute as peace draws nearer. Max Milder reveals that 4,000 stars, producers, directors and skilled technicians have already joined the American armed forces

REDUCTION OF PRODUCT stands out as the big certainty facing the Industry this year. Between them Distributors and Exhibitors must solve the problems of curtailed supplies. But, no matter what solutions they may find, we all may as well prepare now for far-reaching changes in Trade practice, and start readjusting our focus to encompass an entirely new set of operating conditions.

DON'T regard these changes merely as emergency measures which will be dropped when the war is over. True, they may be intended temporarily, but many will remain with us permanently because they will prove practicable and beneficial to all three factors—the Producer, the Renter, the Showman.

Even after three years, Renters and Exhibitors have felt no real pinch. shortage of manpower, increased entertainments tax, poster and display restrictions—these are negligible inconveniences compared with what other industries have endured. Product is what we live on, and we've never gone short. By air and ocean we have received our full and abundant supplies as fast as Hollywood could create them, but these came from an America at peace. To-day America at war has other work for the men and material of motion pictures.

ACCORDING to latest figures, 4,000 players, producers, directors, writers and technicians from the major Hollywood studios alone have kone into the Services. Great box-office personalities are passing out of the picture into the planes, the ships, the tanks. Material shortages may be overcome by using fewer and simpler settings, but, even more than the stars, the Services are levying toll on the skilled craftsmen who are irreplacable.

To-day American production conditions rapidly approach those of the British Industry. The studios have no alternative but to cut down, and make their cuts still more drastic as war restrictions grow increasingly severe. How severe will those restrictions become? The producers hardly like to think.

These statements may not seem altogether accurate if you glance at the current production schedule in U.S.A. It indicates a boom, with every studio working at peak. The explanation is simple. Not knowing how many more stars and technicians may be lost, how deeper may be the inroads into personnel, or how rigidly raw stock may be conserved, far-seeing producers are shooting at full blast with the talent and material still available.

The pictures they are making are not intended for early release, however. A negative completed and stowed in the vault to-day is the only safe insurance against what may happen to-morrow. The producer who is truly working to safeguard the Industry's futu is the man who is building up a reserve of product for the exhibit and regulating his current output to actual Trade requirements

SOON will be gone the time when every Monday sees every Distri tor putting a new picture into release. By the middle of 1943 t estimated reduction will be 30 per cent. By the end of 1943 or ea in 1944 it may be 50 per cent.

Just as Distributors will be compelled to drop their weekly releas so will Exhibitors have to forget weekly change of programm Queer, isn't it, that it takes a World War to root this otherw progressive Industry out of the rut that runs right back to stumbling start.

Nobody should be sorry to see the weekly change idea go. It h handicapped ability and encouraged mediocrity by giving go pictures and bad equal playing-time; it has yoked the big first-run house to the most dispirited hall that ever dared itself a kinema; it has curbed the showmanship of the very who have been drawn to the Industry by its imaginative, crow conjuring appeal.

Reduced supplies will be an instrument to break down that traditi If he is to maintain his aggregate revenue with fewer pictures, Producer realises he must increase the earning capacity of e picture proportionately. With that accomplished, it remains for Distributor and Exhibitor to see that each picture gets full monet return by playing to the limit of its pulling power, and not bei arbitrarily choked off when next Monday comes aroun

WHAT must be emphasised is that although the producer making fewer pictures, he is putting into them everyth possible in extra audience value and showmanship; so that e will be able to stand on its own for box-office performance justify additional playing-time.

Thus extended runs and wider adoption of concurrent showings m form the basis of the solution of the shortage problem. A job the K.R.S. and C.E.A. now is to facilitate the general acceptance those practices—for the Industry's immediate and lasting good

THE PROBLEMS OF LABOUR IN THE BRITISH STUDIOS

Equal Benefit to Both Sides s Object to be Gained

This article on the problem of labour has special significance in view of the recent dispute on overtime in the British Studios. It contains reasoned arguments for fair conditions and good relationships from a leader of British production. It is

By George PARISH

Chairman
British National

***WELCOME** the opportunity to deal with the subject of labour and conditions on the production side, particularly as, during the last five months I have been acting as Chairman of the Labour Sub-Committee of the British Film Producers' ssociation. By virtue of that position I have been brought into direct contact ith the leading members comprising the deputations of all the Trade Unions ffected.*

I have never undervalued the vital portance of labour and its functions industry as a whole and have always en sympathetically inclined to labour d its claims so far as is consistent th what is equitable and just to the o main bodies affected, namely, ployers and employees.

Anyone who has had direct first-hand owledge of, and continuous association th, labour must acknowledge that dur- g the last three or four years the itude has changed materially, and rhaps this statement can be easily bstantiated if I quote a remark made a delegate of one of the Trade Unions one of the meetings at which I esided.

His statement was to the effect that e previous relationship between em- oyers and employees which existed fore the war had ceased and would ver return, and that now labour con- dered they met the employers as uals.

Swing of Pendulum

Perhaps this may be a swing of the pen- lum from such pre-war period when labour y have been exploited in some instances, the present day, when the pendulum is inging to the other extreme, and the ndency appears to be that labour shall tate to the employers the terms and condi- ons under which they will work.

Let me say, quite frankly, that my per- nal view is that in any contract, agree- ent or bargain made between employers d employees, the nearer one approaches to ual benefit to both parties being derived erefrom, the nearer one approaches the al solution of the problem. Particularly ring the emergency conditions that must ntinue for some time to come, due mainly the war and its demands on manpower, merous problems are bound to arise from e to time. I do not see how it can be otherwise, but if the problems are approached and dealt with in a spirit of give-and-take and each side will endeavour to see and understand the reasons for the other's attitude and claims, all such problems should prove capable of solution unless extremists are permitted to sway either side to the detriment of a reasoned and unbiased settlement.

Good Workers

From past experience of dealing with labour, which is not confined to the film Industry alone, I have always found that if it is possible to eliminate the feeling of mistrust which unfortunately does exist in varying degrees between capital and labour, most of the difficulties can be overcome, especially if both parties will see that once undertakings are given and agreement reached, no justification can exist for breaching these undertakings unless a *bona fide* misunderstanding or mistake was made by either party prior to the mutual undertakings being given.

I believe that the majority of the employees in the film Industry are good workers and honest in their intentions and, in fact, my own experience confirms that view, but it cannot be denied that in the last few months a wave of unrest and dissatisfaction with agreements previously made is evidenced.

I have recently discussed this with a man who has been a Trade Union member for very many years, and is employed by one of the gas or electric light undertakings. I do not know his name and he does not know me, but I took the opportunity of saying to him that I regretted that the old-time relations between employer and employees, when straight dealing, straight speaking and mutual respect and loyalty were so much in evidence seemed to have almost disappeared.

Personal Touch

His reply was illuminating, and one I shall never forget. He said : " Well, sir, you know what it is, for many years the older members worked under conditions which, although they were hard yet were happy because the employer used to work as hard as any of us; when once he gave his word he never broke it, and if there was a job to be done in an emergency the men knew and felt that they would never have been called upon to do it, unless it was an absolute necessity.

" There was that personal relationship and mutual esteem which resulted in the men never letting the 'Governor' down and vice versa.

" Now, unfortunately, conditions are different, and I blame most of the trouble on the fact that a lot of youngsters now working for the Unions as shop stewards and who have not got the cradle marks off their anatomy are acting more as agitators and accusing the older members of the Unions as being what they call 'Governor's men' if they so much as state that the labour view as represented by the shop stewards is not fair to the employers."

I have quoted this man's remarks as indicating what some of the more mature and experienced labour members really feel, and it should therefore not be forgotten that very many similar views are held throughout the labour sction of the Industry.

I also am convinced that as a result of our meetings with the Trade Unions and the concessions that have been made by both employers and employees, results of real national value to the British film Industry have been achieved.

HARD FACTS ABOUT THE MANAGER'S NEW UNION

He Has a Right to Defend His Interests

By T. O'BRIEN
N.A.T.K.E. Secretary

WHO, AND WHAT, IS A KINEMA MANAGER? WHAT IS HE LIKE? THESE AND OTHER QUESTIONS MAY WELL BE ASKED OF A HARDWORKING AND NEGLECTED BODY OF MEN.

The simple fact is that the kinema manager happens to be a human being just like his fellow mortals. He has to eat, and sleep under a roof, falls in love like most healthy people, marries and hopes to bring up a family. In short, he is a citizen, with civic rights and duties. He has economic and professional interests on which largely depend his personal and domestic happiness.

With the growth of the kinema and changes in its administration, many of the duties which belonged to the older manager no longer exist. But their place has been occupied by newer and few more depressing duties.

A glimpse at a manager's duties will suffice to emphasise his importance.

He is an employee engaged by an employer to "manage" a kinema, on behalf of his employer. That word "manage" involves a good deal. He tacitly becomes a public servant without the protection and privileges usually accorded to public servants.

In addition to looking after his employer's interest he has to cope with ever-increasing staff problems, keep a clean and orderly kinema, ensure the carrying out of a growing list of regulations, keep the right side of the licensing authority and the police—to say nothing of his supervisor.

Furthermore, he has to act as a statistician, complete a number of forms dealing with chocolates to tin-tacks, and these days fuel, lighting, black-out, and a host of other things.

His public must ever be before his mind. His patrons look to him and not to his employer, whether immediate or remote, for the satisfaction of their needs, and the hearing of their grievances. He is then a buffer between his employer and his public; his staff, the local authorities and police; and last but not least between his immediate executives and his directors.

Despite this formidable responsibility, many managers have told me they are now merely glorified office boys—a few more went further and said that if they go on much longer without adequate protection, they will become waste-paper baskets.

No Social Life

The average manager spends nearly 100 per cent. of his waking hours in the service of his employer. He has no social life. How he maintains domestic harmony is a mystery. The demands upon his time make it impossible for him to participate in the civic and social activities of his fellow citizens.

Yet he stands alone. He was, prior to the recent formation of the Cinema Managers' Association, the only wage or salary earning person in the entire entertainment industry without a protective organisation. Actors, artistes, musicians, projectionists, staffs, film studio workers and technicians, renting staffs, scenarists and directors, etc., all have their appropriate trade union. The employers have their organisations and trade unions, the theatrical managers, agents, film producers, the Cinematograph Exhibitors' Association, all ably and completely directed.

No longer has the manager to stand alone. No more has he to plough a lonely furrow. The Cinema Managers' Association has been launched fully equipped to face the heavy seas before it. Here, then, is a heaven-sent opportunity for the manager to take his rightful place in the scheme of things, to recover his professional self respect; to build up a strong organisation that will advocate and defend his cause; that will bring him into active association with his fellow managers throughout the country and enable him to co-operate intelligently with the other organisations in the Trade.

A Good Response

Will the kinema manager rise to the occasion? Will he be big and courageous enough to overcome bigotry, prejudice and fear? Will he at long last cease complaining and take the first step to remedy his unsatisfactory status—by helping himself before he expects others to do it for him? Personally I have every confidence that he will. The response so far by managers by joining the C.M.A. is reasonably indicative that they are beginning to wake up.

Cause and Effect

No solid argument can possibly be adduced against the formation of the C.M.A., its structure and its need. Indeed, it will become an asset to the Trade, it will fill a gap too long open in the efficient conduct of the Industry.

The manager is not exempt by divine dispensation from laws of the cause and ef which operate upon his fellow human bein I challenge anyone to produce a principle a standard by which the kinema manag could not or should not avail himself trade union organisation for the protection his economic and professional interests al the line the C.M.A. determined.

Other Examples

An examination of industry generally this country will reveal that professio people, comparable with the kinema manag are organised into trade unions.

Bank and insurance officers, salari architects and accountants, licensed victualle journalists, shop managers, supervising gineers, public officials and the rest.

These organisations have not only impro salaries and working conditions, but rais the status of their members in the eyes of th employers, the public and the Government.

The National Federation of Professio Workers, to which the C.M.A. will affili can give to the kinema manager what it h given to scores of other professional bodies.

Not only will the C.M.A. deal with t working side of the manager, it will prov machinery to assist and advise on a num of domestic and personal matters, e.g., me cal, dental and ophthalmic treatment families, legal aid, income tax affairs, etc.

A Wide Charter

The C.M.A. is already working out a comp hensive Charter to cover all the known ne and interests of the manager. It will be wa paper unless the manager himself gives h support. There is no royal road to t millennium. Hard work and energy a required.

And what about the post-war problems the manager? Yes, what about them? Ma agers, answer this for yourselves. Where w you stand after the war? Alone and bereft friends and supporters, or solidly together your own association? The decision rema with YOU.

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FIVE DANCE BANDS in **LET'S MAKE A NIGHT OF IT**
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ROBB (MR. MUDDLECOMBE) WILTON in **SPRING HANDICAP**
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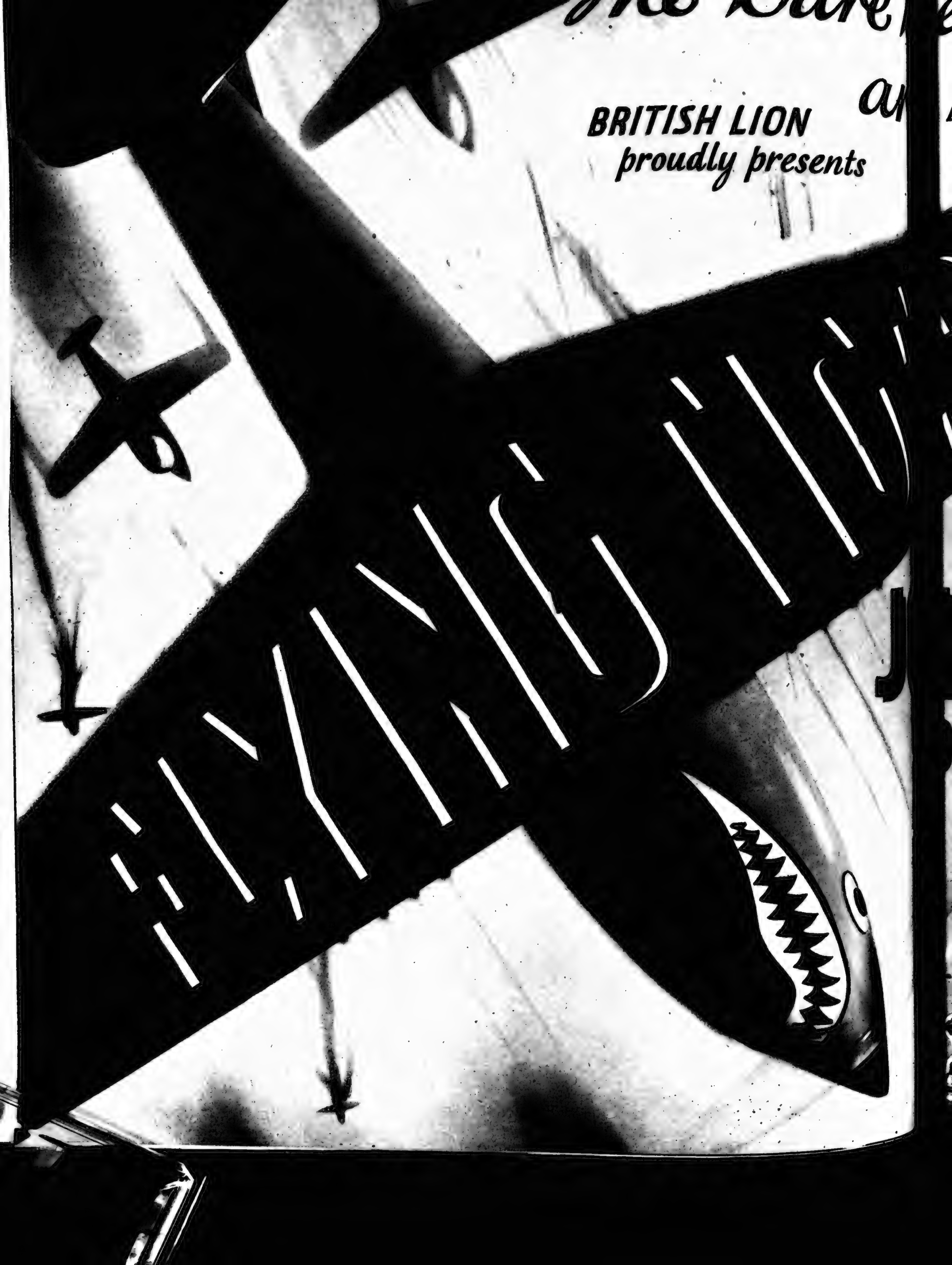

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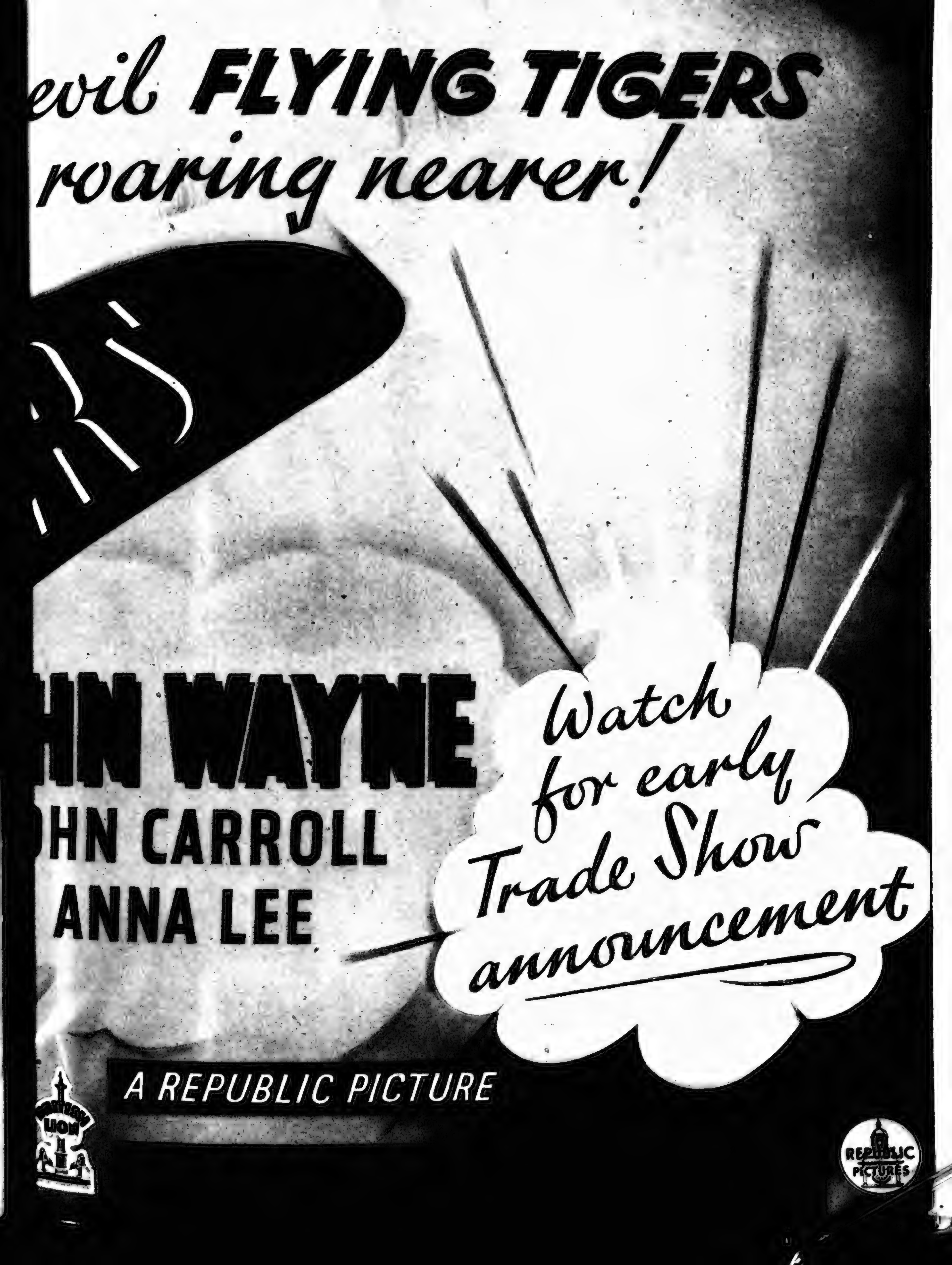
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in 1943

George Minter

PROBLEMS OF HIGH POLICY

Onus of Adequate Production is on the Big Company

says

A. G. ALLEN

Chairman of A.B.P.C.

in a special Interview

THE CHAIRMAN OF A GREAT COMPANY IN WHICH MILLIONS OF UBLIC MONEY IS IN-ESTED HAS ONE IMME-IATE DUTY.

is to pursue a policy that not ly safeguards investments, but, mmensurate with prevailing nditions, earns a dividend. He d his colleagues on the board e more than business men. ey are trustees for the future, d it is a wise chairman who rforms the second main duty planning a long-term policy for ture prosperity.

G. ALLEN, Chairman of A.B.P.C., is a comparative wcomer to the film Trade. His sociation with the Maxwell mily and guardian of Mrs. axwell's interests is well own, but what is not generally own is the general policy he tends to follow for a company at has £16.000,000 assets and ich controls nearly 450 nemas.

the first place, in answer to a query whether this big circuit tended to expand even further, pointed out that healthy expansion was to be commended, t that there must come a turation point for all multiple ncerns because a situation can se where, just as in a ship, ere is overloading and a consent danger of the whole strucre becoming unwieldy and out hand. Moreover, anything proaching monopoly is not in e public interest.

ITH the threatened shortage of product, both from erica and this country, due to e increasing demand of the war ort, the Quota problem comes acute and Mr. Allen was ked his views on this subject ich is of major importance to e big circuit companies. He plied that certain legislation might, under the impact of new conditions, become unworkable and oppressive. Here a situation had arisen where an Act of Parliament was practically unenforceable, and unless it was amended, which was unlikely with so many urgent tasks facing Parliament, it would be impossible to comply with the full provisions of the Act.

HE believed, however, that those officials of the Board of Trade responsible for the administration of the Quota Act were sensible and fair-minded men who grasped the impossibility of the present Quota position as much as the renters and exhibitors, and who could be relied upon to give everyone a square deal.

In response to further questions, Mr. Allen spoke of the broad lines of the policy which he and his colleagues considered as being compatible with the continued prosperity of the company. That was to increase their own production. Films are the goods the showman-shopman has to sell, and if there were not sufficient films to put upon the screen a serious situation would inevitably arise.

THE remedy was to provide, if you were in a position to do so, some sensible proportion of your own goods for sale. With that in view, A.B.C. intend to increase their own production, both in war and peace.

A comprehensive programme of development in production will be planned, and Mr. Allen foresees that the British film Industry will assume a leading position throughout the world.

CONDITIONS in our Industry have not always been as creditable as they might, especially in the methods which have been adopted for the financing of production. Mr. Allen expressed the belief that the exclusively speculative element would be eliminated and that with the establishment of a thoroughly healthy production Industry all necessary finance could be provided on normal commercial lines.

HOW WE WON THIS PRESTIGE

By Arthur S. MOSS

WE REALLY ARE A MOST EXTRAORDINARY INDUSTRY, AND AN EXTRAORDINARY BAND OF PEOPLE WHO RUN IT.

For the last three years we have been increasingly up against first of all minor difficulties and then major difficulties. Producers, renters and exhibitors, big and small, have had to face the many changes in our national life as the war has gone on month after month. Staff shortage has become acute to the point of dangerline, we can't comply with quota restrictions, product is becoming more scarce, equipment is almost unobtainable and repairs to our theatres and renovation become more and more impossible to carry out. We have fuel restrictions, curtailed transport, the black-out still endures AND YET—we are enjoying a period of prosperity and wealth in the Trade that is unprecedented and has never been known before in its history.

HOW has it been done? I think the answer is the deep sense of loyalty that the war has taught us in a national sense, more deeply adapted and expanded to our jobs and to our daily lives, making us willing to do twice as much as we should in ordinary times, making us determined to get through somehow. This is particularly noticeable in our staffs, who have been really magnificent, even though we have had to call in comparatively elderly women in many cases to take the place of trained men and younger women.

THE Trade, too, has gained a self-respect which has had the effect of making more money than was ever anticipated. Most of those in the Trade know my very strong views about the value of the goods we are offering the public. It doesn't do any harm to repeat them again because this self-respect has made us realise the value, craftsmanship and quality of the goods we offer the public. We no longer have to fall back upon the huckster's cheap expedients, the methods of the quack Medicine Men. Thank goodness we have no longer cheap matinée prices, free tea and biscuits, free admittance for children. I hope those days have gone for ever. They were methods which prostituted our Industry.

THE "Smart Alec" touch of the Bloomsbury-Bearded Type is fast disappearing from the Trade and our Industry has reached the point of prestige, internationally, nationally and with millions and millions of our patrons that it has worked so hard for so long

THIS sense of our national pride has been manifested in other directions, too. I refer to the epic quality of some of the British films made in this war, and in particular to "In Which We Serve." Here is a completely and utterly truthful film about ourselves, we ordinary people enshrined in great tradition. I have been thrilled by many good pictures from Britain and America, but I was enthralled with this film. It raises all the emotions that are latent in a reputedly cold people . . . and believe me, emotion is good for us!

BUT a film like this is also an answer to one of the problems the Trade is facing to-day and will have to tackle properly in the future—shortage of product. Why can't a film like this play, on general release, for fourteen days? I have always viewed with disfavour the twice-weekly changes of programme necessitating four films. Isn't it much better to have twenty Grade A top-liners than a lot of second-rate films made merely to comply with some exhibitors' insistence to 3½ to 4 hours' programme?

THERE is not the slightest reason why a seven-day run should not become stabilised, and in some cases make it a 14-day run. Two and a half hours of quality instead of three and a half to four hours of indifferent, even inferior, "entertainment" is what must, and WILL come.

ARTHUR DENT *Deals with an Important Technical Problem*

ECONOMISING IN RAW STOCK

THE question of reducing the consumption of film stock is one that has already been much discussed, but it will bear further examination. To avoid Government rationing or control of stock, what further steps must the Industry take to reduce consumption?

Is it possible to save stock on " feature " prints? Can distributors manage on a lesser number of copies than they at present use?

I doubt very much whether any saving CAN be made on first features. The prints of these films are used so extensively that in my opinion little saving can be effected.

It would not surprise me that by "staggering" the North and South London release of programme pictures, to cover a period of a month instead of a fortnight there could be a considerable saving of celluloid. This would involve a certain amount of work, but it would be worth while, particularly as second features are not as heavily booked as top features.

The present consumption of film stock for newsreels seems completely out of proportion to the total consumption, and in my opinion a very large saving could be effected in this direction, and this without injuring any trade interests. "Zoning," with release copies covering the provinces two or three weeks later, and the subsequent runs to follow would effect a saving of millions of feet. As most of the important kinemas which run the newsreel on release also play their features for six days, the mid-week newsreel change is waste of film stock and effort alike.

A considerable saving of film and negative stock could also be effected in most studios—in the matter of " takes " and by the avoidance of over-shooting and improvising on the floor. Unfortunately producers and directors have regarded the use of negative and positive stock as the least costly item in production, and it was not unusual even during the war to shoot as many as thirty " takes " of one scene. Even within recent months, over two hundred thousand feet of negative has been used on one film.

In the past this was not a matter of national intereest, but producers and directors, I suggest, must adjust their perspective to present conditions. The maximum, even for an outstanding " super," should not be more than 100,000 feet of negative.

Then there is the enormous wastage of film stock through half-baked scripts going on the floor, and costly improvisation, much of which can be avoided. Production ought never to start on the floor except with a complete script that has been thoroughly vetted.

Single-feature programmes would reduce consumption, but the Trade should, nevertheless, consider whether it is necessary, except in the West End of London, to open at 12 or 1 o'clock in view of the poor attendances at that hour; opening generally should start at, say, 2.30 p.m.

This would save considerable wear and tear of celluloid and, incidentally, would effect savings in other directions.

Advertising films could be eliminated completely during the war period, particularly as the services of the technical personnel of most of those employed in that section of the Industry could be utilised in the production of propaganda pictures.

There is, too, unfortunately, a tremendous amount of film base used for propaganda films by various Allied Governments. Many of the films they have produced have a restricted appeal, and therefore a limited market. Is it not possible for some sort of rationalisation to be introduced?

All scripts, I suggest, should be submitted to a central body of members of the M. of I. with representatives of the various Allied Governments and members of the Trade, and this Committee should give decisions on what should or should not be produced.

C.T.B.F. Management to Open Big New Campaign

● ***FOR many years now KINE. has flung the full weight of its prestige and influence for good causes, particularly that of the Trade's own charity, that has never refused to answer any call.***

● ***THIS year we give very special prominence to an article by Reginald Bromhead. He has put the thoughts of everyone in terse, yet eloquent terms.***

TEN PER CENT. FOR SUNDAYS

IF you are an exhibitor, please do not rush to the conclusion, from this title, that the millennium is upon you so far as film hire is concerned. Ten per cent. for Sundays is not what renters from Fairyland are about to offer; it is what the Cinematograph Trade Benevolent Fund is now asking, indirectly from you, directly from those varied and various authorities who determine what you shall pay to charity out of your Sunday takings.

First, let me tell you that out of the quarter of a million pounds taken by over five hundred local authorities annually from your Sunday revenue, the C.T.B.F. gets less than ONE PER CENT. at present—to be exact, it got, last year, £2,376 from 41 local authorities. So you can see that the proportion the C.T.B.F. receives at present from YOUR Sunday charity payments is infinitesimal.

And yet, but for the fact that some cinemas DO have the " privilege " of opening on Sundays—a privilege for which publicans, confectioners, cafés, tobacconists, restaurants and newsagents do NOT have to pay—this £250,000 a year for charity would not exist. And will anyone assert that the businesses mentioned are serving any greater public need than the cinema?

After all, it IS possible to buy candy, cigarettes, liquor, on Saturday for the next day. But you cannot go to the pictures on Saturday for Sunday, especially if you are doing war work all day six days a week, as so many people are doing.

There exists a good deal of confusion between the Cinematograph Fund and the C.T.B.F. in the minds or some local auth rities, who do not appear to know that th 5 per cent. which goes to the Cinematograp Fund compulsorily from the Sunday contr bution is a statutory deduction which the are legally obliged to make, and that th Cinematograph Fund is used by th Treasury to promote investigation an research, and has nothing whatever to d with benevolence, nor is in any way co nected with the Trade Benevolent Fund.

The Board of Management of the C.T.B. has decided to launch a campaign to obtai at least TEN PER CENT. of the amount levie for charity from cinemas as a condition opening on Sunday. When one conside how much the cinema does for charit apart from the Sunday tax, and how ver little any section of the community excep the Trade itself does for the Industry's o Benevolent Fund, TEN PER CENT. is a ver reasonable demand.

It is all the more reasonable from th fact that our Industry is one of the ver few which voluntarily look after their ow sick and unfortunate, and also maintain convalescent home without a contributo basis. With the revenue which that pe centage would provide, the Fund could n only completely endow " Glebelands," b could face the post-war future with co fidence.

For whatever may be the prosperity the Trade now, we know, even in times peace, how transient is prosperity in th Industry, and we must be more than p pared for large and heavy calls on such Fund as ours in the period of econom and social reconstruction which mu inevitably follow the war.

So I now appeal for support in this ca paign by every exhibitor who now, or future, opens on Sunday.

“BIGGEST CIRCUIT IN THE WORLD”

A Description of how ENSA Kinema Side has Grown: Entertaining Troops in Remote Areas

Bringing the Show to the Patrons

By HECTOR McCULLIE

of ENSA Theatre Control

INEMA Division of ENSA caters for the enormous number of kinema patrons cannot “ go to the pictures ” by bringing pictures to the patrons. Every Nissen gymnasium, dining hall, canteen, air- hangar, and, in fact, anything with walls and a roof within a Military .F., Naval or Ministry of Labour estab- ment is a potential ENSA kinema ther it be “ Somewhere in Britain,” mewhere in the Tropics ” or “ Some- re in the sub-Arctic.” Even hospital s are included. Wherever the Services be, or wherever they may be going, ema entertainment must be supplied.

ver one hundred mobile kinema units more than a thousand shows each week Britain alone, scores of well-equipped atic” theatres and kinemas operate every ht of the week, and all this in addition the carefully planned and tremendous me of film entertainment provided for Services in the thousand and one places biguously referred to as “ Overseas.” uch national service demands machinery ich must be at one and the same time, icate but robust, and the manner in which innumerable difficulties are overcome shown the mettle of the design and struction of the intricate mechanism ich functions twenty-four hours a day for ee hundred and sixty-five days every year.

BASIL DEAN’S WORK

et us have a look at the machine which, ike most machinery, must couple up with hless efficiency, a warm understanding of manity and an attitude of personal vice.

pposite Drury Lane Theatre are the offices Kinema Division, ENSA (NAAFI), where will immediately encounter the manager, ministration Section, Alexander Vic- who, with the Director of National Ser- Entertainment, Basil Dean, and the ema Officer, saw this great work in its mble beginnings in September, 1939. The pansion of this department has twice out- wn its original accommodation in Drury ne Theatre and the adjacent Fortune eatre, so that now Kinema Division has own quarters. The work has not out- wn the man, for here, seated at his desk h a battery of telephones he keeps his ch on every film programme whether it in a civilised or uncivilised location erspersed with “ calls ” from anywhere everywhere, a constant stream of assist- s flow in and out with documents for nature and questions affecting routine, until scene reminds us of “ Front Page.”

MILLION HEADACHES

ll around this office are the departments dealing with the million and one eadaches ” unknown to the organisations erating commercial cinemas.

here is the Superintendent Training cer, who presides over the scheme where- female operators are trained and sent out the wild and remote places where tatic ” kinemas, garrison theatres, camp emas, etc., give their regular film shows. The “ Overseas Manager,” whose territory ers the seven seas; a technical section ever- tingly keeping pace with the installations; pairs and replacements of equipment: pplies of carbons and other accessories: intenance of transport and the allocation operators. Constant assembly and disassembly of 35-mm. and 15-mm. projectors; unloading and reloading into vans; giving a performance to ten men on a lonely “ gun site ” at 2.30 p.m., driving 30 or 40 miles and giving another show at 7.00 p.m. to an audience of a thousand men and women; “ setting up ” and taking down the “ kinema ” twice or three times daily, brings a heavy list of requisitions for “ spares and replacements ” which must be met if the “ show is to go on.”

Senior Kinema Inspector’s office analyses the reports of inspectors’ visits to mobile and static kinemas, no matter where they may be. There is the Film Despatch Department, where hundreds of 16-mm. copies are sent out to places hitherto unheard of in kinema history, and where every day scores of 16-mm. copies are repaired by expert film repairers. Look at that man testing on a 16-mm. projector one of the newly delivered 16-mm. prints of an up-to-date film, and next door is Film Booking Section with innumerable log-books and bundles of familiarly coloured Contract Confirmations from Wardour Street.

“NICE WEATHER!”

Every one is concerned with his or her responsibility for the show going on, and here we are interrupted by Mobile Kinema Operator No. 110 telephoning from a spot which even the large-scale Ordnance Survey Map refers to in unimportant type and makes difficult to find “ Hullo, Kinema Division?—well I got the show on last night at R.A.F. ——, my van overturned on the icy road a mile from the camp, but I got my projectors and generator unloaded, and two A/C.s, a squadron leader and myself carried ’em up that blasted hill in the black-out—up to our knees in snow.” We manage to get a word in to inquire of him “ Are you all right? ” “All right?” he replies. “What do you think? —did those chaps lap that film up—coo!—Dorothy Lamour, I’d say they did!—we managed to turn her right side up—the van I mean—at 2 o’clock this morning and got her loaded up with the ‘ stuff,’ so I drove back to my base and got in at five this morning. Can I get my off-side wing straightened out before I set out for that bunch of blokes up on that ‘ Ack-Ack ’ site at —— this afternoon? ”

And so it goes on—there are men driving and operating who are conceited about one thing only, who have one record they are fearful of losing, and who, with a note of pride in the voice, tell you, “ I didn’t miss one show last winter! ”

Near by is “ Theatre Control,” where hectic activity reigns all day. Theatres in all sorts of inaccessible places. Shades of “ Redundancy ”—what a circuit! “ Circumstances beyond our control ”—never! Telephones, telegrams and personal callers all bring a variety of troubles unknown to the usual theatre or circuit. “ Garrison Theatre No. —— ” (security reasons demand that theatres are referred to by code number). “ Is that Theatre Control, Drury Lane?—I’m waiting for ‘ Mrs. Miniver,’ and it hasn’t arrived yet; can you help me? ” Thoughts are always in top gear for this sort of thing at any place, and we immediately reply, “ Let’s see; you’re 20 miles from that railway station on the branch line and 25 from the main line station, aren’t you—when did you last go down and inquire? ” Everything is fast and furious; the whole movement is played staccato—time is everything, and the “ Bradshaw ” is always on the desk—ready. Hour after hour questions, troubles and complications pour in with machine-gun rapidity; there is no time for “ leave it with me, I’ll think it over ”; the answer must be ready, no matter how unusual the circumstances. “ Hullo! ”—there’s the ’phone again. “ Inverness here.”

CALL AFTER CALL

We’ve been through the speaking for two minutes when in pops Switchboard and interrupts—“ Theatre Control, I have Penzance waiting for you, and then the Orkneys—will you take them? ” No circuit executive ever had a mail like that awaiting Theatre Control. The infinite variety of the correspondence prevents any day being like the other. Here’s a manager asking for the C.O. of his camp to be “ put in his place.” It appears the C.O. wants Army Training films shown at 8 a.m., 10 a.m., 12 noon, 2 p.m., 4 p.m. and 6 p.m., and wants to know why the manager can’t get Drury Lane to show “ Gone with the Wind,” half to be shown on Friday night and the other half on Saturday. Oh! here’s that manager from Garrison Theatre No. — back on the ’phone. “ I’ve got ‘ Mrs. Miniver ’—she came on the main line train and we carried her up all those ruddy 26 miles on our ‘ bikes ’—I’m all right now, thanks.”

The shows are sent out from headquarters and they return to headquarters in the form of a report. Every 16-mm. or 35-mm mobile film show is reported upon by the Services Entertainment Officer, and every static kinema show is reported upon by the manager—and so the show comes back to “ the Lane.’ ’

BUT NO COMPLAINTS

Garrison Theatre managers do not complain of having to bank their takings at the nearest bank, 20 odd miles away. Operators do not complain of occasionally having to “ hump ” their films so long as the show goes on, and no one at “ the Lane ” puts the light out in the office and complains of being “ all in ” at the end of his day, which they often are.

Presiding over all this is “ B.H.” (Ben Henry to you!), the Kinema Officer, who indefatigably stands on the “ bridge ” everlastingly ringing down to the various nerve centres ordering “ yet another extra head of steam.” He set sail in 1939 in nothing more than a rowing boat labelled “ Kinema Division ”—in three years “ Kinema Division ” has encompassed the Earth, has grown as it has weathered the storms, and now sails with full steam ahead—a gigantic and fast-moving craft carrying an ever-changing cargo of film entertainment to wherever it may be required.

In this, ENSA’s great work of National Service Entertainment, of FENSA, Wardour Street and the kinema Industry in general, it can be truly said: “ They also serve.”

A STUPENDOUS, TINY, HUGE, DIMINUTIVE AND SUPERLATAXICATIVE EXCESS PROFITS

PANTOMANTOVANIMIME

ALI BABA AND HIS FORTY SALESMEN

THE PANTOMIME season is in full blast. There are shows about "Cinderella" (by kind permission of the Fuel Control Board), "Robin Hood" (by kind permission of Errol Flynn), "The Cow Jumped Over The Moon" (by kind permission of United Dairies and the R.A.F.), "Jack And The Beanstalk" (with a minimum of dialogue), "Old Mother Hubbard" (with cupboard specially staged by Lord Woolton), and "Sinbad The Sailor" (by arrangement with Commander Jarratt). But we never see a panto. about our own Trade, which is surprising with the Trade being what it is. The Princess, Glasgow, likes to boast the longest yearly run, somewhere from December up till May or June . . . . , The Film Trade has been running for nearly forty years.

CHARACTERS, DRAMATIS PERSONAE: GOILS, BUOYS, COWARDETTES, VERITIGHTS AND SS-ITES (STUDIO STORMERS) IN ORDER OF APPEARANCE AND NON-APPEARANCE (BY PERMISSION OF WART WINKLEHEIM).

The Good Fairy and the Goose that Lays the Golden Eggs .... ANY RENTER
Cinderella .... ANY INDEPENDENT
The Demon King Graball .... ANY BIG CIRCUIT BOOKER

(All the above characters are purely pernicious and any resemblance to any human being or semblance of sanity or sanitary is entirely thingummy).

ACT I.

The curtain rises on ALEX McWHITTINGTON, a raw Glasgow youth lost in the great city. He is idly tossing a caber to a squalling pibroch, while his pet haggis and faithful friend McToddy lie purring at his feet. McWhittington declaims:

They said the streets of Wardour,
Were paved with brass bawbees;
They'd needs be made of purest gold,
To pay you renters' fees;
Come, Toddy, we maun leave this place,
It will na' do at all;
We'll turn again to Glasgow,
And La Scala, Sauchiehall.

As the disillusioned lad is about to turn away, there is a great cloud of publicity smoke as Samm Ek Mann, slave of the wonderful lamp "Emge—em," appears and says:

Turn McWhittington, what's the use of sighin';
I represent Leo, the Emge—em Lion;
I serve Box Office treasures on platter, plate or dish,
My magic lantern "Emge—em" will grant your slightest wish.

ALEX McWH.: You ask me ponder on a wish;
I'll very soon do that—
How would you like to let me have,
The film "Tortilla"—flat!!?

(*The lamp explodes and its slave, with a loud wailing shriek, disappears in a cloud of sharing-terms contracts.*)

A smarmy individual bubbling with obnoxious enthusiasm bustles and whispers.

Oh, Boy! I've got one on the rota,
Sumpin' to help you fill your quota.

ALEX McWH.: *Atishoo, atishoo,*
Another reissue.
Last one you sold,
Gave me this cold.

ACT II.

Gary Cooper appears, playing a sousaphone solo and murmurs confidential-like to the audience:

What this show needs,
Are less words and more deeds.

As if in answer to his suggestion great White Horse trots on, wearing LADY GODIVA, who might be on her way to the Windmill Theatre or the Hays Office. An examiner from the British Board of Film Censors, who is following with a pair of scissors soliloquises:

I feel I should make a cut somewhere;
Perhaps I might start with her lovely long hair;
Screencomber follows; the reason, of course?
He always was passionately fond of White Horse.

LADY GODIVA: But this kinda White Horse don't go down your throttle,
It's much too big to serve from a bottle.

SAM GOLDWYN makes one of his rare personal appearances. Bursting with news he cries:

Scientists from Nome to Chatham,
Have tried in vain to split the atom;
It's colossal, sensational, gigantic, diminutive;
They tell me I've just gone and split an infinitive.

Chorus (aside), by the Editor, Insatiate and Insatiable Editor and Under-Editor of the New Year KINE.:

Admittedly, Sam, we heard you do it;
But Screencomber always beats you to it.

ACT III.

The scene now changes to the exterior of the Salesmen's Cave and a well-known Producer stands outside, looking for inspiration and financial backing—especially financial backing. He cries, "Open Sesame!"

"Sez Who?" thunders back the Cove in the Cave.

Sez me," cries the Producer, slipping a new British production proposition under the door.

The door flies open as if by magic, and the producer descends into the cave. It is packed from floor to ceiling with tattered shirts and great hunks of butter that have obviously been scraped from somebody's bread. He sums up the scene thus:

These shirts! that butter. Check on me then,
This must be Wealthy Renter's den.
Leaving our Flowery Elocution,
How'm I fixed for Distribution?
This subterranean den's an improvement.
On other films of the underground movement.

As most of the audience have already left the Forty Salesmen now hide in the Forty Jars. An Exhibitor hits on the idea of filling the jars with oil and setting light to them, but discovers he is out of matches.

The Forty Salesmen easily palm off a box in return for his Theatre, and before he has had time to discover that the box is empty they have already made off and sold the jars of oil.

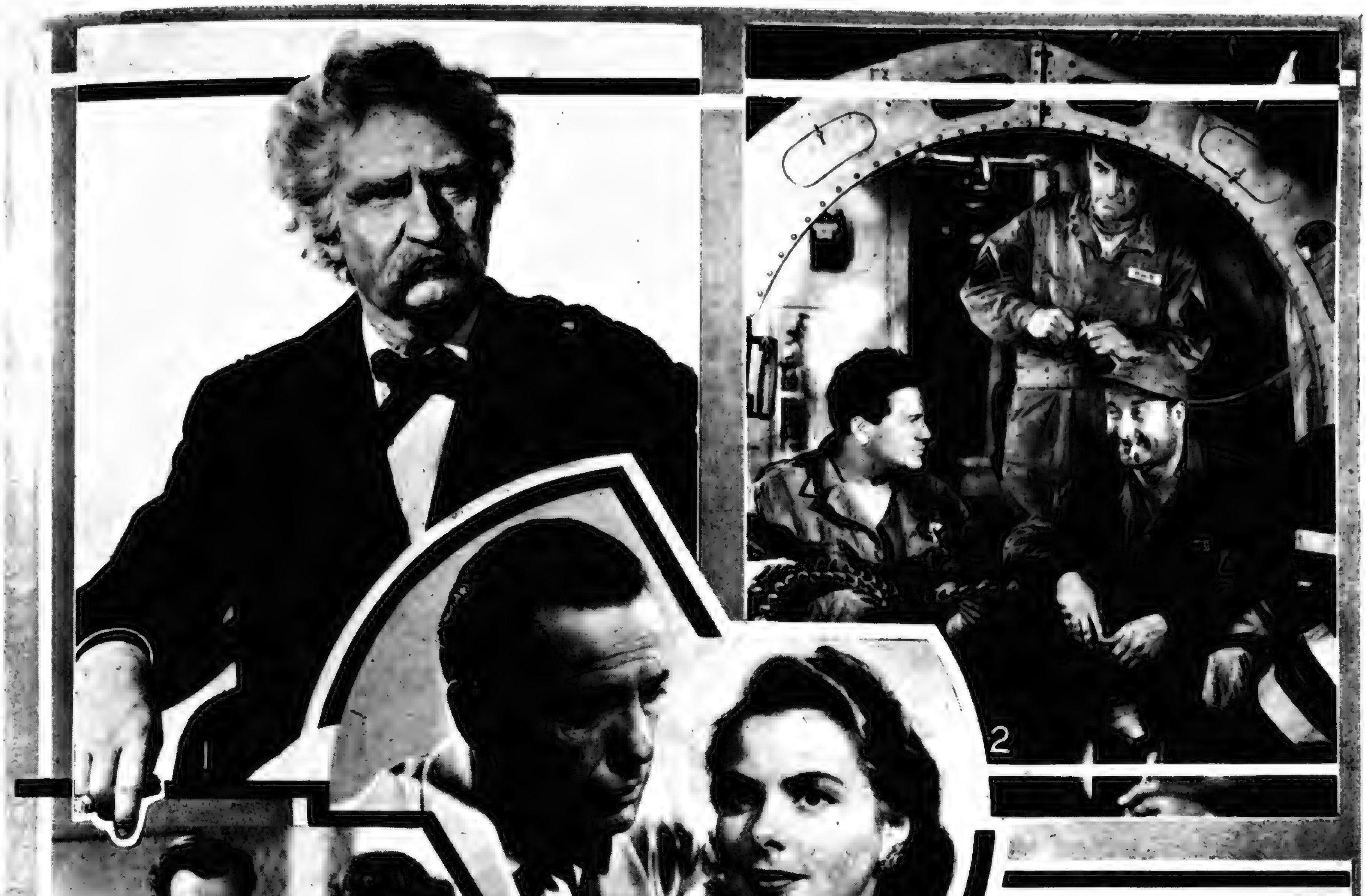
Screencomber appears and falls on his face.

"Oil's well that ends well oiled," he cries.

[CURTAIN . . . . IF THE SALESMEN HAVEN'T ALREADY TAKEN IT.]

YES, YOU HAVE TAKEN IT. THIS WAS THE 1943 OUTBURST BY SCREENCOMBER!!

Warner's Big Films



Scenes from five of the important subjects with which Warners open the New Year. (1) Fredric March in THE ADVENTURES OF MARK TWAIN. *(2) John Garfield, Harry Carey and George Tobias in* AIR FORCE. *(3) Humphrey Bogart and Ingrid Bergman in* CASABLANCA. *(4) Anne Crawford and David Farrar in* NIGHT INVADER. *(5) Anne Crawford in* THE DARK TOWER

Season's Musical Hit

British Lion's biggest spectacular comedy with music, JOHNNY DOUGHBOY, stars versatile Jane Withers, Henry Wilcoxon, newcomer Patrick rook, William Demarest and Ruth Donnelly

Beveridge" Plan for Trade's After-War Prosperity

Wise Scheming Now Vitally Needed

houghtful and far-reaching article A. CAPLAN, Chairman of Man- este and Salford, Managing ector of Cheltenham Entertain- nts, Ltd., and of other companies.

A. CAPLAN

UR TRADE just now is prosperous. It is time to make a start with post-war plans that will keep it so, time to adjust our pective to the problems that will arise after the of hostilities.

e alternatives are to just "muddle through"—are adepts at that—or to collaborate with other ers in the Industry in steering ourse that offers reasonable pect of saving us from the s of the unknown future.

ngerous as it is to make fore-, one must apply a cold analy- faculty to conditions as they and to the inevitable conse- ces of a world bled white by in order to arrive at con- ons, which whether they are rable or unfavourable, must nely realistic.

is likely the kinema Industry experience a rough passage for nsiderable time after the war, e following reasons:—

ere will be much unemploy- ment during the reorganisation f industry in the transition rom war to peace.

ages will drop. Present pending power of the public will be greatly reduced. Taxa- ion will remain high.

ch attractions as outdoor ports, dog and horse racing, ootball, cricket, etc., will gain spring up all over the ountry to compete and divert many of our present-day atrons.

will be difficult for kinemas adjust and reduce the present igh wages and overheads to he post-war standards of conomic values.

nemas will need much capital or new furnishings and equip- ment, repairs, renovations and enewals. Apart from making ood ordinary wear and tear— nd here is already a big ccumulation owing to war- ime restrictions on expendi- ure—much requires to be done n the way of modernisation chenes.

much can be reasonably anti- ed. After the last war many mas found themselves in finan- trouble, although during the period they were then also prosperous. History may at itself.

at British film production will ve a great stimulus from the ent Quota law, I am quite certain. In that connection we shall start off from a much better basis than after the last war.

tinued at foot of next column

Information and propaganda services have enabled producers to keep their resources intact. They can be quickly adapted to peace time needs. I expect great developments in the British producing Industry.

NO WAR FILMS

I think, too, that the public will not want to see any war films after the fighting is over, but they will be attracted, in the stress of reaction, towards bright amusements, dancing, musical and entertaining films, just as they were after 1918.

The building of new kinemas will be delayed by the urgency of providing new homes for demobilised men and women and the repair of damaged houses, business premises, public buildings and churches.

Sunday opening will, I feel sure, become general.

Big tasks, which will place a strain on the resources and flexibility of the Industry, lie ahead. How shall we face them? As Exhibitors, as Renters, or as Producers, acting through their separate Associations, or as a united Industry—an Industry with many differences of opinion and conflicting interests, but UNITED IN PURPOSE?

MUSICAL INTERLUDES ON ORGAN ARE VALUABLE

By CLAIRE, Touring Guest Organist

CONVINCED THAT THE PUBLIC DEMANDED NOVELTY AND WAS GROWING TIRED OF THE OLD-FASHIONED SLIDE-ILLUSTRATED ORGAN INTERLUDE, I RESIGNED A RESIDENT POSITION JUST OVER A YEAR AGO AND TOOK A CHANCE ON A NEW TYPE OF MUSICAL PRESENTATION, THE FIRST OF MY "INTERLUDE UNIQUE" SERIES.

An initial four-week booking developed into a steady 54 weeks of play-dates all over the country and further engagements are still coming in to demonstrate that my idea was a sound one.

I had come to the conclusion that patrons are apt to take a resident organist for granted after a short period and to regard his (or her) interlude, however creditable, as just a break in the picture programme, whereas their interest is constantly revived by the appearances of a guest performer, whose style, methods and repertoire differ from those of the one at the console last week.

Going on tour gives the performer a chance to present a novel show to many different audiences and at the same time to modify and improve details through noticing public reaction. While going the rounds, a second programme can gradually be worked out, and when the first tour comes to an end a second one can be started with an entirely fresh version.

To ensure 100 per cent. co-operation by the theatre staff, I send out a cue-sheet for the chief projectionist several weeks in advance so that, rehearsal time being limited, the stage and lighting effects can be prepared to produce maximum effect.

Showmanship, though a valuable asset, is not enough, however. The organist, to be really successful, needs to be a competent musician. I have been much encouraged, therefore, by the flattering comments made on my appearances by A. W. Owen, the KINE.'s music critic.

Parliamentary Representation

An Essential Need

MAJOR LESLIE G. HILL is associated with his father and brother in a number of Cornish kinemas, is an enthusiastic member of the Association, and is at present the Chairman of the Devon and Cornwall Branch.

A delegate to the General Purposes Committee for three years, he was last year elected to the Legal, Finance and Parliamentary Committee.

The Branch hopes to nominate him this year as the Vice-Chairman of the Association. Dealing with current topics, Major Hill writes as follows:—

TO-DAY, as never before, the strong position of the Cinematograph Exhibitors' Association is unquestionable. Representative of the greatest agency of entertainment, it is at the same time equally representative of the most direct yet insidious advertising and propaganda medium in the country.

From the early days of the "living pictures," happy memories of the veterans, this Industry of ours has been the acknowledged entertainment of the masses, whose vast numbers found relaxation and enjoyment at prices well within their means.

Let us make no mistake; post-war conditions will bring a great period of reconstruction—the aftermath of war will undoubtedly engender legislation affecting not only ours but all industries.

And, to-day, admirable as we are placed for contacts, we still lack the essential parliamentary connection which is so vital to the life of any industry.

Our contacts to-day, though estimable, are still based upon other than purely trade considerations; and I believe that we must go much further. What we need—indeed we **must** have—is direct parliamentary representation.

NATIONAL CHARTER

Our Vice-President, Mr. Simpson, loses no opportunity of stressing the need of a uniform code of regulations—a countrywide charter as it were—a universal set of laws which will control a cinema in Cornwall as it will in London. There can be no fault to find in such a policy, a regularity which will eliminate local prejudice and place the Industry on a national basis.

The decision at the November General Council to put life into the vast sum of money in the Political Fund is a wise one, not merely as a means of breathing life into a moribund appendage, but of recreating political interest in the minds of its subscribers.

We have the means. We have the man. In my opinion, Lieut.-Colonel Sidney Lewis is the ideal person well qualified to represent any constituency in Parliament—better still to be our advocate in Parliament.

At this time, however, I am not so much concerned as to who shall represent the Association but that we shall be represented.

FACE UP TO GRAVE PROBLEMS OF DEPRECIATION

By MAJOR A. O. ELLIS

Ex-Chairman, Devon and Cornwall

ONE of the great and urgent problems facing our business this New Year is the serious and, in some cases, alarming depreciation of property.

We find it in our machinery, furnishings and decorations. In most situations the lack of materials and labour, apart from Government control, prevents any normal replacement or redecorating.

Under such conditions the natural procedure would be to put aside a reasonable sum in reserve to provide the cash to carry out the work at some future time. The amount required, when looked into carefully, is considerable, and will be an eye-opener to many who have not gone into the matter and so realised the big rise in prices and the incidence of the

EXCESS PROFITS TAX.

In most kinemas gross takings and profits have gone up—BUT this is where our plans go awry. Tax inspectors are out for all they can get, and they strike out any sums placed to Reserve to cover the cost of future work. You must not put in a lump sum. Details and estimates are required.

But can we get these? For example, a certain type of kinema seat cost 50s. originally, but no chair-maker could quote for such a seat to-day, seeing that he could not purchase the timber for the standards and frames, nor a material of like quality for the coverings, and he has no idea of what the cost will be after the war.

In many areas kinemas are assessed on the number of seats. Why not calculate the annual sum we may be permitted to place to Special Reserve for Repairs in the same way? For small kinemas up to 500 seats, 10s. per seat, rising 1s. per seat to the 1,000-seater. Super-kinemas would require a higher basis because of their expensive decorations—say, 30s. per seat.

These figures are on the low side. Many might say that they should be doubled because of their present abnormal wear and tear, but they can be checked and, if necessary, adjusted by experts.

If the C.E.A. could get the Inland Revenue Authorities to accept a definite basis, fixed on seating, the position would be clear.

SCANDAL OF FREE SPACE

By H. B. MATHER

Ford Palladium, Devonport, Liaison Officer for Southern Command

I AM concerned with the increasing demands for free screen space for charity and propaganda purposes, and I think some definite action should be taken.

Since I have been appointed Home Guard Kinema Liaison Officer for the Devon area under the new offer to the War Office, I have received many requests for shows from the various Services, and I must pay tribute to my brother exhibitors for the wholehearted support they have given me when approached for the use of their screens.

High praise must also be given to the projectionists who are giving the extra hours' work required without pay.

It does show that all branches of the Industry are willing to play their part in furthering this scheme which must materially aid our eventual success in this war.

But, I definitely disagree with charity collections in kinemas.

If I think a cause particularly deserving I would rather subscribe from my own pocket than embarrass my patrons.

There is one thing that is a bane to every exhibitor, especially where he does his own secretarial work, and that is the keeping of the Board of Trade Quota returns. You should see the overworked exhibitor early in October struggling with the summary, literally millions of feet.

Surely this could be simplified by a statement of the number of hours a kinema is running during a quota year and then entering title and running times occupied by British films only, leaving out the foreign entries. This would save many a headache, and the percentage could be worked out very easily.

VIEWS ON 2-MILE LIMIT

By Cllr. H. P. MEARS

Ex-President, C.E.A., says

"*THE controversy about the rule that no Army shows should be given within two miles of a kinema very much exercises my mind.*

"In my personal opinion, each case relating to this should be taken on its merits and the rigid rule of a two-mile limit should be withdrawn.

"I view this matter like this: Unless we win this war and secure a lasting peace, there will be no kinemas or any other amenities.

"We ought to allow those who are fighting for us all the facilities for relaxation and amusement we can possibly supply."

Military Nights Worth Prestige

By C. E. STEAD

Finchley Odeon

OSCAR DEUTSCH was the first to suggest that the troops should be entertained at his halls with special stage shows.

His scheme was for a 45-minute show every Friday evening, consisting of a band plus Army turns, and in return for the talent provided the units concerned were to be offered a number of free seats.

An R.A.S.C. officer had the bright idea of allotting these seats to the men whose behaviour or work merited reward. Thus, the kinema became the reward for virtue, just as "clink" has always been the punishment for the reverse.

HARD WORK

The plan involved contacting commanding officers and entailed some labour, but the lads were very enthusiastic and many excellent shows were provided.

As the war progressed, however, movements of personnel and other factors made continuance in the original form difficult, and civilian talent (including A.R.P. and C.D. services) was included, but the free seats for troops feature was retained.

FILIP TO TAKINGS

From the purely business aspect Military Nights have proved a definite fillip to takings, these Friday night shows being the best patronised of the week. I appreciate that they cannot be staged everywhere, but whenever possible a night of well-produced amateur variety weekly is a great incentive and very popular with the public.

It may mean a little extra work but is well worth while in every way.

SHOWMANSHIP NEEDS COLOUR AND CHANGE

By S. M. STOCK

Granada, Slough

VARIETY, the key-note of advertising, can be achieved in so many different ways that an advertisement need never become dull or monotonous.

A visitor to my theatre once asked me why the colour-scheme of the foyer notice-board was changed every week.

"Surely," he remarked, "it is a waste of time; or do you think that people look at the board every week?"

The question carried its own answer. The inquirer, an ordinary man in the street, had noticed the changes of colours, so why should not others have seen them too?

Noticing the colours, they would also have been drawn to read the headlines, announcements and jokes. Thus the board would have achieved its purpose.

One need not be an artist in order to construct a lively, interesting notice-board. With a large card, some brilliant poster colours, a little common-sense and maybe a flair for colour, anyone can make a success of the most drab notice-board.

The main thing to remember is that the notice-board must never become just another piece of furniture in the foyer, or it will be taken for granted.

So long as the board is different each week and you maintain the accent on colour to catch the eye it will continue to attract.

ENTERPRISE CAN BEAT RESTRICTIONS

HE PUBLIC DEMANDS

y DAVID LYONS

eon, Edgware Road, N.W.

HAT TYPE OF FILMS DO HE PUBLIC WISH TO AFTER TWENTY YEARS' RIENCE IN ALL HES OF THE TRADE, ING FOR TASTES AS SE AS THOSE OF MAY- R AND A PROVINCIAL M, I'VE SOME IDEA.

doesn't matter. It's the pro- treatment that counts. ny subject under the sun, it right, and the public will it.

medy is always the safest bet use, above all else, we want to appy and laugh; but comedy be killed if it is so hidden that comes subtle wit.

stume plays fail only when are dull and about unreal people. If one's characters are artificial they will fail in any clothes.

Music, too, must be presented in a manner the masses appreciate, and not so that it can be understood only by cians. War films (of which y claim that the public are) will go over big if made real.

stly, the most feared of all— highbrow film. Most high- s are completely out of touch normal entertainment values; conversely, look at the success he Shaw films. The "old er" always entertains, and producer's treatment was d theatre," so they succeeded.

"Sound" Presentation

By EDWARD L. GROVES, KING'S CROSS CINEMA, LONDON

DESPITE the many restrictions imposed on kinemas there is still scope for the enterprising manager to present his show to advantage.

Few realise how important is the regulation of sound volume. From the patron's point of view the technical advances made in both recording and amplification are often negatived by inadequate attention to correct projection.

In almost every theatre sound regulation is left to the operator, who plays for safety by aiming at a happy medium on the fader control. Lack of observation by manager or projectionist sometimes results in loss of efficiency in one of the soundheads or amplifiers, with the result that at every change from one machine to the other the audience is presented with a sudden rise or fall in sound volume.

CAREFUL INCREASE OF FADERS

The presentation of almost every feature will be improved if the fader is raised gradually about three degrees from the opening of the renter's signature tune to the end of the play-in music and then lowered to normal. Finale music can be treated similarly.

Action pictures are popular with some patrons and lend themselves to special treatment. Careful increase of the fader during action scenes can add considerably to the excitement and dramatic effect.

Musical features are at present increasing in number, and they usually have at least one outstanding melody which can be enhanced by judicious fader adjustment in the way I have described. Musicals stand or fall by the success of their song hits, and anything which will improve the presentation of these will help to ensure good reception.

One hall recently put over "Pennsylvania Polka" in the film "Give Out Sisters" so successfully that it received an ovation from the audience at every performance.

MAKING TRAILERS APPEAL AND WORK

Even trailers can be made doubly effective if they are presented instead of being merely run through "cold." A small increase of volume will give emphasis to the commentator's message, and it must not be overlooked that next week's box-office returns depend largely upon what this week's audience thinks of the trailer.

As proof of the merit of my suggestions above, may I cite a suburban kinema where, although the acoustics are very poor, a reputation for good sound has been built up by nothing more than careful attention to fader control throughout the whole of the programme.

War is no Excuse for Laxity

By RUPERT TODD, the Gaumont, Derby

NY EXECUTIVES will concur in the view that war is being made an for laxity. That we are g through difficult times ond question, which is more reason why we cast about to effect any ements which might be ary.

ften comes across silly mis- hich cause endless trouble haps would not have hap- ut for a little thought. I if the person who sent a e set of stills three weeks e film had finished its run old the war responsible?

it would be interest- record the excuse of the staff member who sent an empty crate away without reversing the label, resulting in its redelivery two weeks later.

The training of theatre staff presents an exceptional difficulty, for often these people are saturated with an indifference complex and extra work is thrown upon those who have the victory spirit.

Everybody's task to-day is important, even down to the page boy—if you are fortunate enough to have one—for now more than ever the entertainment Industry commands the attention of whole sections of the community.

In our own way we are making a big contribution to the war effort, and our jobs will run the smoother if we are infected with the will to win.

I am not a student of psychology, but I do claim a certain amount of common sense. To-day, some of the sayings of our dear old grandparents are being proved, and perhaps the most signal of these is the tag: "COMMON SENSE IS MOST UNCOMMON."

TRANSPORT CURFEW NEEDLESS

THE PROBLEM OF TRANSPORT has drawn these remarks from H. R. Harward, manager of the Carlton, Bournemouth. He has been Honorary Secretary for many years of the Bournemouth Entertainments Committee: I recognise that something must be done to keep down the demand for petrol and rubber, but this might be arranged by less frequent services in the evenings rather than by the nine o'clock "curfew" order

This early shutting down of all public transport won't send the people to bed.

Munition workers and others who do not leave work till seven or eight o'clock must have some relaxation and change. This early closing of transport facilities won't allow of their having a little cheap amusement at the cinemas. There are many others, too, whom it will affect.

"Office Boys"—or Executives?

By A. N. LILLEY, Hippodrome, Derby

I REMEMBER once reading a book dealing with "Conflict"; not war as we know it; not the destructive personal friction one sometimes finds in places of business; but Problems. A line of dialogue spoken by one of the characters is ever in my mind: "You can have your ease and comfort, but I want conflict."

What with lighting restrictions, staffing, queueing, uniforms, points for chocolate, just to mention a few hazards, we managers have all the conflict we are likely to wish for.

Important decisions have had to be made on the spot. If the reaction is resourcefulness, it serves to show that we are indeed live executives, and not the glorified office boys some of us cynically call ourselves.

It proves that we are fit to hold the reins when, maybe, head quarters has gone up in smoke or has evacuated.

With the right kind of manager, responsibility in right measure is bread and meat. Without it he might as well change places with the Commissionaire.

Nevertheless, after seeing service with the Forces in this war, I am all for the kind of conflict which will keep us young, active in mind and body, and make us managers in the true sense of the word.

MORE WOMEN PROJECTIONISTS NEEDED NOW

Urgent Problem of Good Training

By ALFRED G. MAY, Birmingham C.E.A., Labour Liaison Officer

WAR has resulted in the introduction of women into many skilled occupations previously considered to be the special preserve of the male, and not the least among these is film projection. The position in Birmingham is indicative of what has happened in other parts of the country.

In 1939, the Birmingham Justices granted permission for women to be employed in projection boxes, with the proviso that they were to be engaged as "assistants only."

That was considered satisfactory by exhibitors until 1941, when it became increasingly apparent that the Justices would have to be approached again with a view to the removal of that proviso.

AUTHORITIES' CO-OPERATION

Men were steadily being withdrawn for either the Armed or Industrial Services, resulting in the depletion of the age group which embraced most of the seconds. Sympathetic consideration was given to that approach, and in March, 1941, permission was forthcoming for "female assistants to be left in charge of the enclosure if previously approved by an Officer of the Fire Service as competent to perform the duties required."

By October of the same year the Birmingham and Midlands Branch of the C.E.A. were able to present a scheme for the training of first and second female projectionists. The offer of the Gaumont-British Corporation of a fully equipped and staffed training school, together with a curriculum prepared and adopted by that company for use in London, enabled that scheme to be put into operation a month later with the approval of the Licensing Justices.

Since then women of varying ages have passed through the school, the percentage of failures being exceptionally small. In fact most of the students are still fulfilling duties as either first or second operators in Midland kinemas. Some, however, have been diverted into the Forces or essential industries.

Anyone who has to negotiate with the Ministry of Labour or Local Man Power Boards realises that in the near future more women will be required as projectionists.

As the kinema is not recognised as an "Essential Industry" it can only obtain these from three classes: Girls from 16 to 18 years of age; women over 31, and married women with children. The girls in the first class can only perform the duties of "assistants," and presumably will be taken from the kinemas on attaining the age of 18. Consequently, members of the Trade do not feel justified in putting such girls through an intensified training course.

As a general rule women in the last class seem more concerned with their domestic duties than with punctual and consistent attendance.

This, therefore, only leaves us with women over 31 to call upon, and it is up to every live exhibitor to realise that the engagement of this class of woman will be essential if the Show IS to go on. In addition. consideration should also be given to the question of part-time staffs.

Having been actively identified with the Birmingham scheme for the training and employment of women operators, I am often asked what are the future prospects for women who may desire to continue as kinema projectionists after the war. Naturally, I make it clear that it is impossible for me to promise any woman operator employment when peace comes again.

FROM PRODUCTION TO PROJECTION

Lessons to be Learned from Exhibiting

By N. HOPE-BELL, Odeon, Muswell Hill, N.

FROM 1933 I was associated with production, being concerned as a director of two companies with such successful features as the original "Rose of Tralee" and "Old Mother Riley."

Because of the severe curtailment of production early in 1940, I transferred to the exhibiting end of the Trade.

I had always wanted to study this at first hand, and now that I can do so I find it more intricate and exacting than I had imagined, with all the endless details of general maintenance, presentation, publicity, staff welfare, etc., and more recently the restrictions and shortages of paper and equipment. Thus, with advertising virtually stopped. a manager has to rely almost entirely on his personality

If after the war I return to production I shall always appreciate the invaluable experience I have acquired from the exhibiting side, which has taught me, among other things, the necessity for a film to have a good title and star value, plus a fast-moving story.

A SOUTHERN VIEW ON PROJECTIONISTS

By P. J. MILSOM, General Manager, Isle of Wight Theatres ; Vice-Chairman, Portsmouth, and I.O.W. Branch

THE POSITION of projectionists is undoubtedly the biggest problem which the exhibitor has to face to-day. We must have trained operators—a highly-skilled job, and one that cannot be picked up in a few days or months. Projectionists should be reserved, for what is the good of the kinemas or the films if we have not got the men to show them ? An Industry that contributes so much to the war effort should be able, at least, to get reservation for the essential members of the projecting staff.

The kinema is necessary for the upkeep of public morale, and in addition, propaganda, Ministry of Information, and training films which are shown to all branches of the Services are most important. Also, do not forget that many thousands of projectionists are doing Civil Defence work in their spare time. This is surely a 100 per cent. war effort.

The year to come will, perhaps, find a satisfactory solution to this problem. We hope so for the sake of all concerned.

United Voices Mean Progres

By DAN BI JAMIN, Princes Cinen Brighton

AT LONG LAST IE POTENT FORCE OF TI SCREEN IS RECEIVING FU RECOGNITION FROM TH POWERS—GOVERNMENT. L L AUTHORITY. AND EVEN E CHURCH.

Yet it is an aston ing fact that the Industry itsel has not attempted to consolidate its position but has drifted on year after year segregating at all times its three important branches — production, renting and exhibition.

With these three component branches rarely agreeing among themselves the result is that. when an approach has to be made to the Government, or when the Government seeks an approach to the Industry, a state of uncertainty, almost chaos, prevails.

A 1934 BOON

Benefits which might accrue are minimised. and at time completely sacrificed; enactments go on the Statute Book which would never have been approved if the necessary steps were taken to get the Industry together.

The greatest boon that 1943 can bring to this great Industry of ours is a spirit of progressive unity Until this is achieved we shall continue to be the "chopping block" of the crank, both insid and outside Parliament—an Indu ry to be held up to extortion, and ith no really effective powers of taliation because it speaks w a divided voice.

No longer should be without a captain on the br . If we had one the ship whic as sailed so long without compl control will eventually be bro t safely to port. We. the bers of its crew. would recei ot only promotion in public o ion. but that esteem which has n denied us for so many years in so many places because of own neglect and lack of foresig

May 1943 bring a it of consolidation, a united within the Industry, worthy o s power and its importance in ping to build the great new worl for which we are fighting.

UNITED ARTISTS

. . . *stand by for an important*

NEW YEAR

announcement

United Artists' Mighty

WALT DISNEY esents
combining live ac n and

SOL LESSER p esents
starring GRACIE FIELDS, BETTE DAVIS, KATHARINE H BURN,

HUNT STROMBERG presents
"THE G-STRING MURDERS" starring BARBARA STANWYCK and powerful cast.
"DISHONOURED LADY" The story of a girl too eager for love.
"GUEST IN THE HOUSE" A powerful play by Hagar Wilde and Dale Eunson.

THE CINEMA GUILD presents
"I MARRIED A WITCH" starring VERONICA LAKE, FREDRIC MARCH.
"THE CRYSTAL BALL" starring PAULETTE GODDARD, RAY MILLAND.
"YOUNG AND WILLING" starring WILLIAM HOLDEN, SUSAN HAYWARD, EDDIE BRACKEN, ROBERT BENCHLEY.

ARNOLD PRESSBURGER presents
"NEVER SURRENDER" The story of Heydrich the Hangman.
"TO-MORROW NEVER COMES" Big cast to be announced shortly.

HARRY SHERMAN presents
"SILVER QUEEN" starring GEORGE BRENT, PRISCILLA LANE.
"MY SON ALONE" starring RICHARD DIX, PRESTON FOSTER, LEO CARRILLO, FRANCES GIFFORD.
"THIS FRONTIER" starring RICHARD DIX, JANE WYATT, LOLA LANE.

GEORGE RABINOVITCH presents
"THE GIRL FROM LENINGRAD"

6 WILLIAM BOYD ADVENTURE FILMS Harry Sherman productions.

UNITED ARTISTS

CHARLES CHAPLIN will esent
JAMES CAGNEY PRODUCTI NS
LOOK OUT FOR PRODUCTION ANNOUNCEME TS from

WAVE AFTER WAVE OF OUT

Programme for 1943!

“V CTORY THROUGH AIR POWER”
car on in Technicolor

“S AGE DOOR CANTEEN”
HE EN HAYES, TALLULAH BANKHEAD and HOST OF STARS

MICHAEL BALCON PRODUCTIONS FROM THE EALING STUDIOS.
“NINE MEN” starring JACK LAMBERT.
“THE BELLS GO DOWN” starring TOMMY TRINDER with JAMES MASON, etc.
“CHETNIK” starring JOHN CLEMENTS, GODFREY TEARLE, TOM WALLS, MICHAEL WILDING, MARY MORRIS, etc.

DAVID L. LOEW—ALBERT LEWIN present
“THE MOON AND SIXPENCE” starring GEORGE SANDERS, HERBERT MARSHALL.

MAYFAIR PRODUCTIONS present
“JACARE” starring FRANK BUCK. The first feature ever filmed in the Amazon Jungles.

CHARLES R. ROGERS presents
“HELLO, BEAUTIFUL” starring ANNE SHIRLEY, CAROLE LANDIS.

SAMUEL BRONSTON presents
“THE LIFE OF JACK LONDON”

HAL ROACH presents
8 STREAMLINED FEATURES The year’s greatest comedy features.

12 **“FRONT OF ACTION”** subjects
A new group of the screen’s most exciting shorts of to-day’s momentous events.

“ HADOW AND SUBSTANCE”
ill p esent “McLEOD’S FOLLY” produced by WILLIAM CAGNEY.
AV D O. SELZNICK • EDWARD SMALL • JACK BENNY.

UNITED
ARTISTS

STANDING PRODUCTIONS!

Greetings and Best Wishes to All My Friends in Britain . . .

Charles Laughton

Demand Unified unday pening

y S. W. CLIFT

nly nomination for 1943 Vice-President

NE OF THE MOST DIFFICULT AND IMPORTANT OBLEMS WHICH MUST BE CKLED BY OUR INDUSTRY THAT OF SUNDAY OPENING.

t the present moment there is movement among Members of liament to try to induce the ernment to make much easier opening of kinemas on Sun- s, but do those Members of liament who are prepared to p fully realise the present otic position?

think that the time is ripe to further, and that every effort uld be made to obtain universal day opening, because, so far, I e not referred to the greatest e of it all. I refer to the charity tribution.

I have kinemas all over the Midlands, and the charity contribution seems to differ in each locality. It should be the same everywhere, such as 5 per cent. of net takings, or one halfpenny per . If this could be done, time accountancy in these difficult es would be saved.

is well known now that the ish public is, generally speak- Sunday kinema-minded, and is the time to get Sunday open- placed on a sound and sane is.

an exhibitor did not desire to n he need not, but his opposi- could, and under conditions down for the entire country.

inemas which have been nted Sunday opening as a war- e measure will not close again. public could not allow it, but Order should be placed before House of Commons permitting eral ning.

ow th is a problem for 1943. k to i and see that our Indus- is in e more direction put in er. at your Members of liament without delay.

nd may I in the last few words eal for our Trade Benevolent nds, whether national or local. t-war days will bring their blems when we must meet the uirements of members of our ffs who may fall on evil days. lowing the employment of erly persons, we shall, I am aid, as a consequence, have ny calls upon our funds. Read short appeal, think it over, n send your cheques.

WE HAVE OUR CRITICS BUT WE FACE OUR PROBLEMS

VALUE OF A VIRILE C.E.A.

By W. C. ELLIOTT

Chairman, Portsmouth and I. of W. Branch

There is surely no need to stress now our great problems, which are common to all, such as staff troubles, deferments, rationing, etc., but here, in Portsmouth, we are fortunate in having a strong and virile branch of the C.E.A., which has tackled our many problems with marked success.

Quota appears to be our present outstanding worry. We are all most anxious to keep the law, and above all to show good British films, but this seems to become more difficult as time goes on. The renter has recently been granted a little relief, but the poor exhibitor gets no assistance. It behoves us all to pursue this subject relentlessly with the Board of Trade.

Despite all our difficulties and worries, I think I can proudly state that this Industry is making a grand contribution to the war effort and will bear comparison with any trade.

Let us all endeavour to excel in these efforts during 1943, and may it be a year of grand deeds and good business for all exhibitors.

TRIBUTES TO THE SECRETARY AND PRESS

By Lt.-Col. S. K. LEWIS Past President

LIKE MANY ASSOCIATIONS OF SIMILAR CHARACTER THE C.E.A. IS NOT LACKING IN ITS SHARE OF CRITICS AND THEIR CRITICISM—SOMETIMES CONSTRUCTIVE, BUT, ALAS, AS IS USUAL, SOMETIMES ANYTHING ELSE BUT.

In September, 1939, following the declaration of War by Britain we were immediately faced with the compulsory closing of kinemas. The C.E.A. got to grips with this problem right away with very satisfactory results, and kinemas have remained open ever since to the benefit of the entire Industry and the Nation in general.

Then followed all sorts of diverse problems which I am convinced, could not have been handled successfully, if at all, other than by a unified association such as ours happily is.

The all-important question of man-power was one which demanded and obtained the wisdom of skilled diplomacy if we were to retain the means by way of personnel to carry on our business.

Minor other difficulties followed each other with bewildering rapidity until like a bolt from the blue came the celebrated and ill-advised move to impose a curfew on the closing hours of kinema theatres; this, if carried into effect, would undoubtedly have imperilled our Trade to such an extent as to render it in the main uneconomic to carry on.

The C.E.A. went into action at once, and, let me add here, found H.M. Government and Ministers extremely understanding and responsive. The result was the historic statement of Herbert Morrison in the House of Commons anent the desire of the Cabinet to keep places of entertainment open as much as possible—probably one of the wisest decisions, in an administrative sense, of the war to date.

GENEROUS TRIBUTE

Carbon supplies, fuel, lighting, Sunday openings, industrial problems, etc., were dealt with in an equally facile manner to the ultimate advantage of the exhibitors and the Trade generally.

These things to which I have referred could not have been achieved without a wise hand at the steering wheel, and as one who had the privilege of being President during part of the period under review I do not hesitate to pay ungrudging tribute to the incomparable services rendered to the association by its General Secretary, W. R. Fuller. His energy, capacity and statesmanship are beyond compare.

May I also pay tribute to the Trade Press for the splendid way it has played its part in maintaining the life of our Trade during these troublesome times.

DEALING WITH HOOLIGANS

LEONARD POOLE, Odeon, Hackney Road, is Tough and Tactful in a Serious Problem

EVERYBODY in the profession knows that Hackney, North London, is a tough district, and because of this the manager of a theatre there also has to be tough. My own experience is that the discipline of youth to-day is slacker than it was before the war. The lads are, of course, the worst, but some of the girls run them close—particularly in the matter of bad language.

I have tried several different methods in dealing with these young hooligans, one method succeeding in some cases where others would fail.

If I detect a spark of better nature in the young delinquents I first appeal to that side of their character.

But many of the young rascals don't respond to this kind of approach.

The only kind of treatment that Hackney really understands is "slapping them down," so if persuasion fails we resort to sterner methods. Even these do not discourage the worst cases. You can make their noses bleed at one exit door and find them trying to creep in at another five minutes later.

Worst of all are the gangs, sometimes numbering 20. They think nothing of waiting outside for a member of the staff to emerge and then attacking him.

I do not rely on the police to deal with this sort of thing. Instead I keep a member of my staff in plain clothes outside.

My staff deserve the highest praise for their work in helping me so successfully to protect the theatre from ill treatment.

TWO VOICES SPEAK FROM SCOTLAND

THIRTY FULL YEARS IN RETROSPECT

◆

Memories of a Veteran Scottish Independent, A. S. ALBIN

QUOTA, Sunday Opening, Army camp shows, staff and transport difficulties, and the rest of the war-time worries of the Trade, I leave to abler pens. But, will you allow a veteran to look back for a little?

I have been 31 years in the Trade, and that takes me back to the first picture house in Glasgow's Sauchiehall Street, the Electric Theatre, in which I was the pianist. I have been in Edinburgh since August, 1917—that is a quarter of a century—and I think I am right in saying that the one man still in the same house in the city is Alexander Black, of the Picturedrome.

D. M. S. Lambie, general manager to J. P. M'Guire, was then at the Central, Portobello, and my good friend, Louis Dickson, of Bo'ness, the doyen of the East of Scotland Section—he has been in the business since 1909—was then in the Navy.

The Premier, Shettleston, my first house, was a family affair as to its staff. Mrs. Albin sat in the box-office, my daughter took the tickets, Willie filled the dual roles of operator and violinist, and I, too, did a double turn—manager and pianist. Then my itinerary this way—Shettleston to Hawick and Hawick to Edinburgh—Tollcross, Abbeymount (now the Regent), Blue Halls and Astoria, Tivoli, and finally the Embassy.

Thirty-one years in the kinema Trade, and chairman of the Edinburgh Section for 21 of them, in recognition of which I am to be the guest of honour of the Scottish Branch at Glasgow on January 27—and a proud guest, you may be sure, I shall certainly be.

What memories those years recall—Max Linder, the Keystone comedies, the Cohens and the Kellys, Fred Karno's visit to America, leaving one of his troupe behind, a youngster, name of Chaplin; the coming of the 3,000 footers, the first of the talkies, Al Jolson and "The Singing Fool," the beginning of sharing terms, which, with their larger and larger percentages, 25, 35 and 40, have stuck to us like a leech to the present day. And now with 10s. in the £1 Income Tax, the Entertainment Tax, and E.P.T. taking what's left over, staff worries, the quota, and the hundred-and-one restrictions of the war the old-time happy days seem to have "gone with the wind."

Still — and now I am my old optimistic self — pictures are part of the life of the community, as necessary to it as its daily bread, and we still get a little bread and butter out of our business, and sometimes a little jam as well. The kinema belongs not to the past but to the future.

For it is still relatively in its infancy.

And in these wonderful scientific days, with their research laboratories and what not, we must be ready to adapt to our business all the discoveries and inventions which evolution and progress must inevitably bring in their train.

ARTHUR ALBIN

ROBERT M'LAUGHLIN

Two Edinburgh Spokesmen

CAN THE INDEPENDENT SURVIVE IT ALL?

◆

Asks Robert M'Laughlin, one of Edinburgh's prominent men

IT IS AN INTERESTING SPECULATION TO-DAY AS TO THE LENGTH OF TIME AFTER THE WAR THAT THE INDEPENDENT EXHIBITOR WILL BE ABLE TO SURVIVE IN COMPETITIVE SITUATIONS.

The longer the war lasts, the greater the upset on the production side of the business. As stars and technicians in America are taken for the Forces, just as they have been taken in this country, and other production units are diverted to Government work, so the supply of American films will be reduced.

Owing to the demands of more urgent wo after the war it will be a considerable time before supplies of films will reach a level sufficient t meet the demand in competitive areas.

The sircuits with their buying power can get the best on a shor market, and as the major circuits to-day are all affiliated with renting companies, they start with a long lead on the independent exhibitor.

The independent after the wa will be faced with a theatre in desperate need of repairs and decoration, with fresh competition from television and other technical developments, and in many cases a very small cash reserve owing to high war time taxation.

There will be plenty of money available for investment, and one can visualise the extension of the present major circuits and the development of others by producer-renters afraid of being frozen out. One wonders, can the independent survive.

Increased Assessments New Menace

Warns Coun. H. F. Wren

Regal, Bristol

"ONE MATTER which is likely to affect the Trade very seriously in the near future, if it is not tackled energetically is the attempt now being made by many local authorities to increase assessments of kinemas.

"To a great extent exhibitors have themselves to blame for the situation which has arisen, as by their apathy in not entering an appeal as soon as an assessment has been increased they have allowed the authorities to get away with it in many cases.

"In one particular case within my knowledge the assessment of a kinema was doubled and the Exhibitor accepted it without taking any action. Then it was doubled again, and only then was an appeal made. If this had been done in the first place the second assessment would never have been made.

CARELESS TALK

"Many exhibitors are also somewhat careless in the way they give away information of importance which should never be allowed to pass outside the privacy of their own office.

"A county valuer, speaking about the particulars in his possession regarding a certain kinema, declared that he could not have had more information about the place if he was going to buy the property.

"Exhibitors should remember that if one kinema is reassessed at a higher rate, sooner or later other houses in the same area will suffer a similar fate.

"An Exhibitor who has had his assessment increased should appeal to the Local Assessment Committee rather than come to an agreement with the County Valuer. I know a case where an exhibitor had been reassessed and agreed to a certain figure, believing that he was getting a better deal by doing so than he would by appealing to the Committee. As a matter of fact he would almost certainly have got better terms from the Assessment Committee.

"It must be remembered that a County Valuer is out to get as high an assessment as he can, that is his job. There is no need for Exhibitors to fear the result of an appeal."

WHERE CHARITY BEGINS . . . .

By Our Nottingham Correspondent

THERE is not much probing required to ascertain the subject dearest to the heart of D. H. Rattee, manager of the Nottingham Ritz Cinema—it is the raising of moneys for charity.

Mr. Rattee—ably aided and abetted by his wife, who is an accomplished platform speaker—has raised about £10,000 for charitable purposes since he came to Nottingham from the Regal Cinema, Hull, in 1938. Incidentally, while at Hull he was responsible for raising some £5,000 for charity.

D. H. RATTEE

These days Mr. and Mrs. Rattee devote most of their spare time to formulating schemes to obtain the support of Ritz patrons for worthy war objects, such as St. Dunstan's, Comforts for Troops Fund, British Legion, and the Royal Naval Benevolent Fund, the latter being particularly dear to the heart of Mr. Rattee, as a former member of the Merchant Service.

Mr. Rattee believes that Nottingham audiences are the most generous in the country. "They never fail to respond to any worthy appeal," he says.

Recently, he and his wife have launched an ambitious appeal to provide Service men and women of Nottingham who might be in need after the war with sums of money administered through recognised organisations, such as the British Legion. Independent trustees are to be responsible for the sums donated by patrons, and the effort is to be given a special impetus during Armistice week. The Lord Mayor, Sheriff and several aldermen and members of the city council are supporting the scheme as well as many other prominent citizens.

The Stalwarts' Barrage

CONCENTRATED FIRE ON THE KILLJOYS

By CHARLES CLARKE

Portsmouth Branch Delegate

THERE is a war-time song that is very popular just now. It is: "Praise the Lord, and Pass the Ammunition." Without being irreverent, we who have been fortunate enough to escape a completely destructive visitation from the Hun have much for which we can give praise.

But that "much" would have been of greatly lesser degree had we not expended a veritable arsenal of ammunition—bullets in the form of effort and energy to overcome material difficulties, and shells of reason with which to blast the futile arguments of ignorant busybodies who sought to impose their kill-joy designs by tying us up in a network of unnecessary restrictions and red tape.

If the stalwarts of the C.E.A.—and this is a gentle prod at the many members who just don't bother to take an interest in its activities—had not put up a barrage against the insidious and sometimes open threats to our efforts to maintain our essential service for the Forces, the workers, and the public, many of us would have had to pack up long ago.

The international situation is certainly brighter, but the light we can see at the end of the long, long tunnel of war is as yet only a glimmer, and there is still a long and rough track to follow. A lot of dust has still to settle on the cases containing the neon signs before we have occasion to lift the lids again.

"Pass the ammunition." We shall need it in many causes yet if we are to remain open for purposes other than handing over practically all our takings to the renters, being prosecuted for breaking laws that it is impossible to carry out, and handing over our projection boxes to inexperienced personnel who are liable to show our pictures upside down.

IT PAYS TO CO-OPERATE WITH A KEEN STAFF

Says A. V. HANCOCK, The Regal, Hackney, Londan, N.

AM a fortunate manager. Not only have I a fine, well-placed hall under my care with plenty of space for displays. I am also lessed with a projection staff which combines skill, enthusiasm, reource and not a little artistic sense. Moreover, we work admirably ogether, with the result that things run smoothly, and bright ideas my own or theirs) soon take tangible form in the most effective anner.

Every showman knows the value novelty and constant change. t in these days of no-lights, nosters, no-fabrics, no-paint and l the other now forbidden items om which publicity used to be ntrived it is far from easy to range displays or other advertisg devices—although outside urces have accorded me much rdial co-operation. When faced ith an obstacle, however, I beve in trying to find a way round My talented chief projectionist, arry Whelpton, and I go into a ddle and usually manage to find way of achieving what we have mind.

MAKESHIFTS

It may be a makeshift—it gener- y is; the components are usually nconventional—and inexpensive; e methods unorthodox; but, by e time we have experimented d discussed we get reasonably ar our target. Whether it be a odel, scenic display, novel slide sound effect, cut-out or anything se, once we know what we are ter, my chief and his colleagues usually find a way of producing the desired result.

FINE EFFORTS

I am thankful, therefore, to have this opportunity of paying tribute to the splendid efforts of a grand staff, without which my own labours would often be fruitless.

Why I take the trouble to mention this here is because I consider it important that there should be the fullest co-operation between manager and staff in EVERY theatre.

The manager alone cannot carry out his ideas if staff support is half-hearted, and the way to avoid such apathy is to make friends with one's subordinates. Show them that you need their practical help and support. Staffs cannot be expected to give of their best if they are discouraged by those in control. No manager can even guess what ingenuity and talent exist among those around him until he takes the trouble to search it out.

CAMOUFLAGE

I found a great artist with a brush. Now the Army are using him to camouflage TANKS!

Therefore I offer this advice: give your staff every chance and encouragement; back up your chiefs as far as they will let you.

Are We Planning Well, too?

OUR PLACE IN RECONSTRUCTION

By Councillor H. S. GENT

Sheffield and District

ALTHOUGH THE WORLD WAR IS BY NO MEANS ENDED, VARIOUS GOVERNMENT DEPARTMENTS, LOCAL AUTHORITIES, ARCHITECTS AND OTHERS SEEM TO BE VERY BUSY PLANNING A NEW COUNTRY AND REPLANNING OUR CITIES AND TOWNS.

Not a day passes without one picks up a paper and reads of this Corporation or that Committee having produced plans particularly for city centres. One pictures cities of vistas with municipal centres as the pivotal point from which industry and shopping centres will radiate.

But in a large number of cases there does not appear too much consideration having been given to the allocation of areas in these main centres for buildings in which to entertain the public. Municipal theatres are mentioned in some cases, and special sites have been earmarked for them.

But where does the kinema stand? It would appear that local authorities look upon the kinema Industry as fair game for exploitation. If kinemas are built in these centres, or in the immediate vicinity, they will have to pay very heavily for the privilege of being there. Surely it should be so arranged that sites which might be allocated to cinemas should be

Continued at foot of previous column

Continued from column 4

on the same footing with other buildings in the matter of rents and be based on area, frontage and situation.

One fully appreciates that in arranging these centres the elevation of buildings must have some bearing one to the other, and how ugly it would be if a bizarre-looking erection were placed among stately buildings. It is, therefore, for architects and cinema specialists to bring their ideas into line with the general scheme.

During the last few years film entertainment has been on the upgrade. In consequence the public have become very discriminating in taste and will not be content with anything the producer may be pleased to turn out and call entertainment. The Industry may meet the fate of the music hall after the last war.

THE WORLD IS MOVING

Too Much Free Time on Screens

"DAM" THIS FLOODING

By S. W. SAVERY
Bristol C.E.A. Secretray

In the New Year's number of the KINE. *for 1940 I drew attention to the manner in which applications for screen time had increased during the few months which we had then been at war, and remarked that "The continual growth of applications for screen publicity is a serious matter."*

"That was three year ago. The time that has elapsed since has shown that there was ample justification for such a warning. Perhaps only a secretary of a C.E.A. branch—who has to deal with all these applications, generally by the use of a combination of firmness and diplomacy — can fully appreciate how great is the volume of such requests.

They come from all sort of individuals and organisations, some official, some semi-official.

They ask to be allowed to show films or slides, to take collections or to give speeches. Then there are the requests from the various Ministries who want playing time for propaganda, and the local authorities, who when they think of publicity think of the kinemas in the same thought.

This subject is also dealt with in this Exhibitors' Forum by H. B. Mather of Devonport

If all the applications received were granted exhibitors need not book a single film to get a three hours' programme, the screen would be filled with propaganda, but the seats would be empty.

The Ministry of Information has, of course, the first call on playing time, and the arrangement that applications should meet with the approval of the Ministry works well up to a point—though it does not relieve the branch secretary, who still has to wade through the flood of applications which reaches his office—but too often the Ministry.

TO A NEW OUTLOOK

says

JOSEPH MOORE
The State, Kilburn

IT IS SAID TO BE THE BRITON'S PRIVILEGE TO GRUMBLE, AND EVEN IN THE BEST OF TIMES MEMBERS OF THE KINEMA TRADE HAVE DONE THEIR SHARE.

War time conditions have created something of a boom at the exhibiting end—at any rate in those districts where workers predominate, but they have also provided the Showman with an unprecedented assortment of excuses for CEASING to be a Showman.

The embargo on fancy lighting, the shortage of paper, inadequate and untrained staffs, the black-out, the coupon system and other headaches have all arisen to try us.

Two things occur to me in this connection. The first is that the real showman, determined to make his house a success regardless of prohibitions and restrictions, will find ways and means to ply his trade enthusiastically and effectively NOW. He will improvise.

NEW METHODS

He will devise new methods and materials and systems. He will elaborate on schemes at present used but slightly. He will, in fact, do just what showmen in the past have done to keep the business alive, namely, make the best possible use of the means at his disposal, even though those means are not the accustomed ones. The most alert showmen are already doing so, as the pages of the KINE. demonstrate week by week.

The second thing relates to the future. We are being told repeatedly that the world will *not* return to "normality" after the war—if by "normality" is meant the same kind of conditions as existed prior to September, 1939. The world is moving on—whither, we are only beginning to see dimly.

Our Trade must move with it. Someone had to invent ballyhoo: showmen did not always use bright lights, snappy displays, stage prologues and other devices for attracting and holding the public.

In the new world astute pioneers will have to originate and elaborate new methods.

I do not think I am far wrong in saying that of late years the show business has tended to settle into a rut.

The war has been a burden to us all. It can also prove a grand opportunity for those with the foresight and the will to seize it. Let us prepare now for the peace which is to follow.

General Council's Powers

FUNCTIONS OF DELEGATES

By E. H. WHITTELL
CHAIRMAN, N.W.

E. WHITTELL

THREE and a quarter years of war has caused those exhibitors who do think about the matter to revise their views on the merits of meetings and discussions of the branches and General Council respectively. There has been an almost imperceptible transference of executive authority to the General Council, which has mercifully and masterfully protected exhibitors from conditions of hardship, in many cases long before they took definite form.

So well has the council done its job that it has rather taken the wind out of the sails of the branch meetings, which, in consequence, often become a mere echo of council discussions. That the initiative should be taken by the G.C., through its committees and officers, is natural enough.

OLD SPIRIT GONE

Branches are not so jealous of their authority, nor so keen to participate in the high politics of the Trade, as in the pre-war years. Only on rare occasions do they "instruct" their delegates.

Quite recently the question was asked at a branch meeting whether delegates speak for themselves in a personal capacity or on behalf of their branches. There was nothing malevolent or subtle about the question. It was asked quite honestly because the interrogator could not remember whether any instructions had been given to the delegates to speak on particular subjects on which they held strong and definite opinions. Happily, the branch agreed with them. Had it disagreed, it could hardly have indicted its representatives, for it had never given them a mandate.

If branches do not function so alertly, so actively as they ought to do, G.C. must do the job for them and take the onus of decisions.

STAFF 1914 1943

A Comparison, by A. H. HIGHAM-COWEN

WHEN reviewing staff problems it is at first difficult to decide whether we are really much worse off now.

Before the war there was always the possibility of filling male vacancies with Service pensioners or ex-policemen. The low wages did not attract the right type of man; promotion from the uniformed ranks was rare and consequently it became more difficult to get ambitious young men as time passed.

To-day wages, plus bonus, are higher and, although the cost of living has risen, the rate of pay *sounds* more attractive; but it brings in only the youth of 16 or 17 years of age, who leaves immediately he hears of a more lucrative post, and has to be replaced by another youth or a man well above military age.

So, while in pre-war days we had difficulty in attracting the right type of men and often had to run our theatres with depleted staffs, to-day there is no real trouble in recruiting—but with types we would not even have considered a few years ago.

Occasionally we engage a very good man, but can never be sure how long he will remain.

The position in regard to female staff is similar. Pre-war usherettes came from quiet homes and were not so concerned with the amount of their wages.

GLAMOUR APPEAL

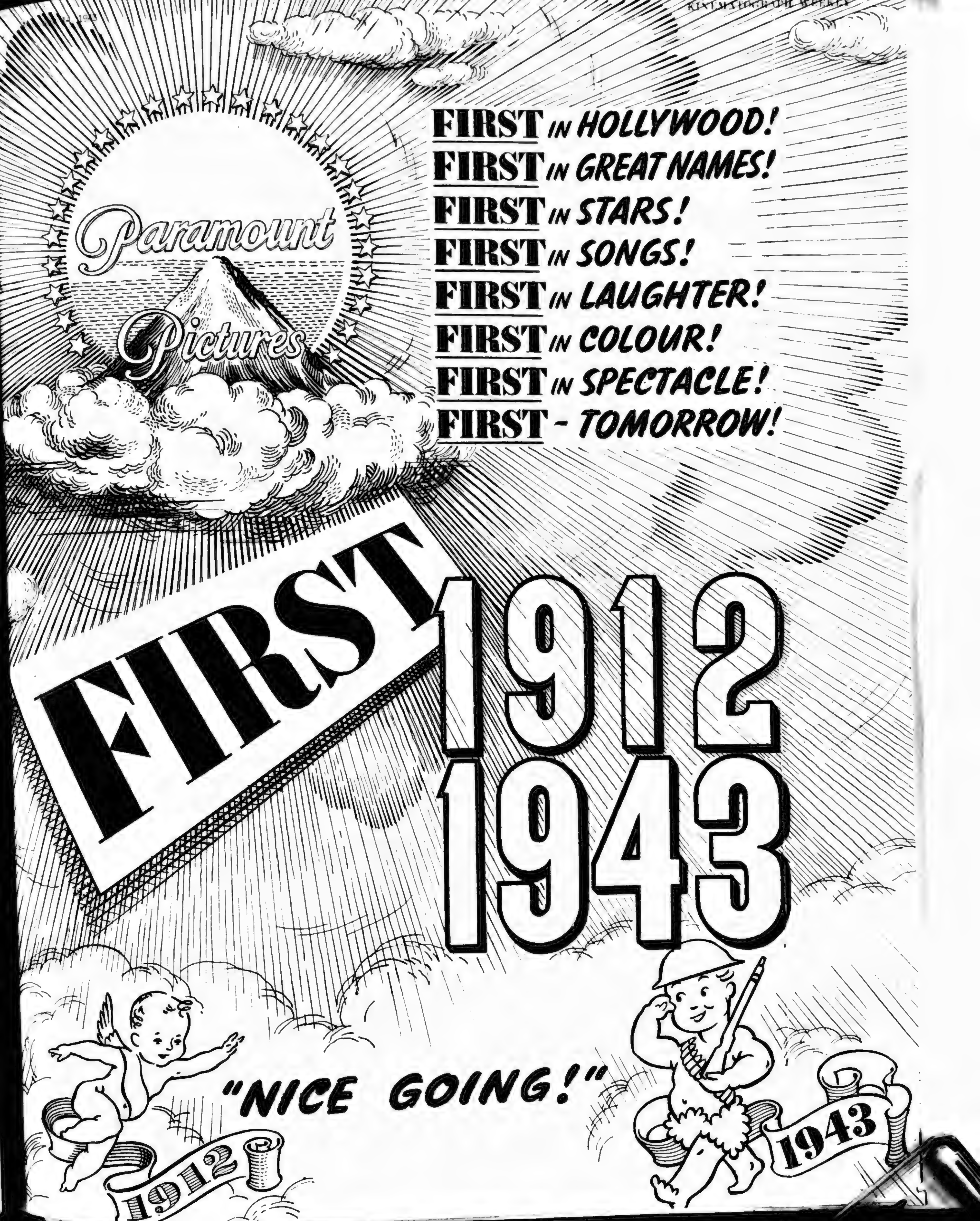
The life appealed to them. There was the glamour of the theatre and the chance to see their favourite stars ad lib. They could take life more easily in the mornings—missing the rush to factory, office or shop.

Occasionally there was the more intelligent girl who showed keen interest in her work and meant to rise in the world.

What have we to-day? The juvenile attracted by the good pay (for her tender years), without the slightest idea of the purpose for which she is engaged. After the expenditure of time and patience on her training period, away she goes, and so the routine goes on.

The manager must therefore supply what is lacking in his staff and by giving extra supervision and endless surveillance if he wants the show to go on as normally as possible. If he can find an hour or so for relaxation during the day knowing that everything is going all right, he is indeed lucky.

To sum up: after three years of war I think I am right in saying that managers were far happier in pre-war days, even with a depleted staff, than to-day with a full complement of people who, in the main, are not interested in their work because they know it is only for "the duration."



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Starring

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Co-Starring

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Lavish musical based on colourful career of Texas Guinan, New York night-club queen. Screen play by Claude Binyon.

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A Musical extravaganza in Technicolor set against the romantic background of the Caribbean.

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Sparkling comedy romance directed by Mitchell Leisen.

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ALAN LADD'S FIRST SOLO STARRING VEHICLE

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FRANCHOT TONE, MARY MARTI DICK POWELL, VICTOR MOORE.

Song-studded musical of Radio's behind-the-scenes activity.

"CHINA"

LORETTA YOUNG, ALAN LADD, WILLIAM BENDIX.

Spectacular drama of the Far East. Directed by John Farrow

"WAKE ISLAND"

with

BRIAN DONLEVY, ROBERT PRESTON, MACDONALD CAREY, ALBERT DEKKER, WALTER ABEL, WILLIAM BENDIX.

The True, Factual Story of an Unforgettable Chapter in American History —WRITTEN WITH THE BLOOD AND GUNS OF THE MARINES! Directed by John Farrow.

unt's Peak Year!

"LADY IN THE DARK"

TECHNICOLOR

GINGER ROGERS, RAY MILLAND.

Spectacular Musical based on smashing Broadway hit in glowing Technicolor.

"THE MIRACLE OF MORGAN'S CREEK"

BETTY HUTTON, EDDIE BRACKEN
BRIAN DONLEVY, AKIM TAMIROFF.

Preston Sturges smash hit.

"SO PROUDLY WE HAIL"

CLAUDETTE COLBERT,
PAULETTE GODDARD, VERONICA LAKE,
BARBARA BRITTON, BARRY SULLIVAN.

Epic story of the U.S. army nurses at Bataan. Produced and directed by Mark Sandrich.

"DIXIE"

TECHNICOLOR

De luxe musical, with galaxy of stars—
BING CROSBY, DOROTHY LAMOUR,
MARJORIE REYNOLDS, LYNNE OVERMAN,
BILLY DE WOLFE, RAYMOND WALBURN.

Based on the colourful career of Dan Emmett, writer of the famous song "Dixie"—in symphonic Technicolor.

"THE STORY OF DR. WASSELL"

TECHNICOLOR

CECIL B. DeMILLE'S
SPECTACULAR PRODUCTION

The thrilling story of the heroic escape from Java to Australia of Lieut.-Com. C. M. Wassell with nine helplessly wounded American sailors in face of Japanese invasion. Screen treatment by James (Good-Bye Mr. Chips) Hilton.

"FRENCHMAN'S CREEK"

TECHNICOLOR

Adaptation of
DAPHNE DU MAURIER'S BEST SELLER.

With a cast as big as the story.

"FIVE GRAVES TO CAIRO"

FRANCHOT TONE AKIM TAMIROFF

Thrilling adventure story, by Charles Brackett and Billy Wilder. Directed by Billy Wilder.

"LET'S FACE IT"

BOB HOPE MUSICAL with COLE PORTER music

Screen version of sensational Broadway success.
Directed by Sidney Lanfield, of
"My Favourite Blonde" fame.

"STAR SPANGLED RHYTHM"

MAMMOTH MUSICAL,

with the greatest cast, including **BING CROSBY, PAULETTE GODDARD, DOROTHY LAMOUR, VERONICA LAKE, BOB HOPE, RAY MILLAND, FRED MACMURRAY, FRANCHOT TONE, CECIL B. DeMILLE, PRESTON STURGES, ROCHESTER, BETTY HUTTON, VICTOR MOORE, ALAN LADD, EDDIE BRACKEN, DONA DRAKE, ALBERT DEKKER, MACDONALD CAREY, VERA ZORINA, MARJORIE REYNOLDS, LYNNE OVERMAN, SUSAN HAYWARD, MARY MARTIN, DICK POWELL, CECIL KELLAWAY, BETTY RHODES, WALTER ABEL,** etc., etc.

Directed by George Marshall.

FIRST TOMORROW

"TAHITI"

DOROTHY LAMOUR, ALAN LADD

★ Thrilling Tropical romance.

"RURALES"

TECHNICOLOR

CECIL B. DeMILLE'S

★ Mighty successor to "North West Mounted Police," "Reap the Wild Wind," "Story of Dr. Wassell," with an all-star cast.

"STORM"

BRIAN DONLEVY, ALAN LADD

★ George R. Stewart's best seller.

"MISTRESS MARY"

FRED MACMURRAY

★ Sparkling comedy romance, directed by Rene Clair.

"GALVESTON"

DOROTHY LAMOUR

★ Epic spectacle of Texas Gulf City, with Galveston flood as climax.

"THE HOUR BEFORE DAWN"

RAY MILLAND and VERA ZORINA

★ Somerset Maugham's sensational story.

"CANADIAN CAPERS"

TECHNICOLOR

MARY MARTIN, DICK POWELL, VICTOR MOORE, DONA DRAKE, RICHARD DENNING

★ Spectacular musical, with Calgary Stampede as background.

"AND NOW TOMORROW"

starring

GINGER ROGERS

★ Rachel Field's best-seller. A New England "How Green Was My Valley."

WITH STARS LIKE THESE YOU CAN'T MISS

BOB HOPE
BING CROSBY
FRED MACMURRAY
VERONICA LAKE
RAY MILLAND
CHARLES BOYER
EDDIE BRACKEN
DICK POWELL
MARY MARTIN
RUDY VALLEE
ANN MILLER
SUSAN HAYWARD
FAY BAINTER
WILLIAM HOLDEN
ELLEN DREW
GINGER ROGERS
FRED ASTAIRE
ROSALIND RUSSELL
CLAUDETTE COLBERT
DOROTHY LAMOUR
JOEL McCREA
INGRID BERGMAN
RICHARD ARLEN
ROBERT PRESTON
MACDONALD CAREY
ALLAN JONES
BRIAN DONLEVY
FRANCES FARMER
BETTY HUTTON
BETTY FIELD
VICTOR MOORE
GARY COOPER
WALTER ABEL
ALAN LADD
PAULETTE GODDARD
MADELEINE CARROLL
FRANCHOT TONE
LYNNE OVERMAN
MARJORIE REYNOLDS
ROBERT BENCHLEY
LORETTA YOUNG
JERRY COLONNA
AKIM TAMIROFF
HARRY CAREY
RICHARD DENNING
ALBERT DEKKER
DONA DRAKE
JOHNNIE JOHNSTON
BARBARA BRITTON
WILLIAM BENDIX
BETTY RHODES
CHESTER MORRIS
DIANA LYNN
VERA ZORINA

IT'S ALWAYS A HAPPY NEW YEAR WITH Paramoun

High Spots of M-G-M

The current programme is ambitious, even according to M-G-M standards. Here are a few of the outstanding offerings: (1) Ronald Colman and Greer Garson in RANDOM HARVEST. (2) Joan Crawford, John Wayne and Philip Dorn in RE-UNION. (3) Robert Donat in SABOTAGE AGENT. (4) Robert Taylor and Charles Laughton in MEN O'WAR. (5) Laraine Day and Robert Young in JOURNEY FOR MARGARET

M-G-M INTENDS TO MAINTAIN ITS

THE 1942-3 season, marking the fifteenth anniversary of Metro-Goldwyn-Mayer's entrance into the short subject field, will also mark the year in which the little pictures will finally achieve long-due recognition as an important entertainment medium separate and apart from feature pictures.

For these reasons Metro-Goldwyn-Mayer decided to maintain its present shorts programme with no reduction in the number of next season's releases.

The programme will consist of seventy-eight subjects, six of them two-reelers, in addition to one hundred and four issues of News of the Day.

The six two-reelers, including at least two Crime Does Not Pay subjects, will be devoted exclusively to the task of informing the people on every phase of this People's War, to give them encouragement, to make them more alert to their war time duties.

A LONG, POWERFUL LIST OF GOOD VARIED SUBJECTS

METRO-GOLDWYN-MAYER'S line-up of product for the coming year shows no lowering of the standard set by the company for many years past. All tastes are catered for and there is ample evidence that those box-office "plums" which the Trade has come to expect from the major company will not be missing in this year's group of good films.

Already there are about eight films completed or nearly completed, a further twelve in process of editing, and another seven in active preparation on the studio floors, with a long list of varying subjects in preparation.

It must be remembered that M-G-M's programme has always been an extremely fluid one, and hardly a week passes without the company announcing new purchases or new contracts, some of which are, according to their topicality or importance, thrust well into the schedule for immediate production.

TEDDY HANCOCK
General Sales Manager of M-G-M

First among those films ready for presentation comes **Andy Hardy Steps Out**, in which the ever popular family resume their hilarious and appealing screen adventures.

Next comes **Cargo of Innocence**, linking three of Hollywood's most brilliant stars, Robert Taylor, Charles Laughton and Brian Donlevy, in a most exciting and spectacular sea picture. Filmed with the co-operation of the United States Navy, the picture extolls the daring and heroic work of the warships on convoy duty.

APPEALING ROLE

Journey for Margaret is a W. S. Van Dyke production in which Robert Young has a most appealing rôle as the adopted father of two evacuated war orphans. Appearing as a war correspondent during the bombing of London, Young brings to the screen the actual part played by William L. White, the author, whose book was given a great ovation, and is an account of his personal adventures in Europe. Laraine Day, soaring swiftly to stardom, plays the wife who is robbed of her own child by a Nazi bomb and who mothers the two waifs.

Fay Bainter, fresh from her title rôle in "The War Against Mrs. Hadley," is a Viennese refugee who supervises a home for orphan children.

The Man on America's Conscience is a historical drama with Van Heflin and Ruth Hussey at the top of the cast. The story tells how a run-away tailor's apprentice with a price on his head rises to become President of the United States. It is a factual story of the career of Andrew Johnson. Van Heflin has the part of a rough frontier statesman who rises to become President.

In **Dr. Gillespie's New Assistant,** Lionel Barrymore has three young assistants competing for the permanent post. Van Johnson, Keye Luke and Richard Quine. The rest of the familiar cast are there, Alma Kruger, Nat Pendleton, Walter Kingsford, Nell Craig and Marie Blake. A newcomer to the Blair hospital group will be Susan Peters, who has the feminine lead as a young bride stricken with loss of memory shortly after her marriage ceremony, whose recollection of her past is completely obliterated.

THRILL DRAMA

North-West Rangers is a thrill-packed drama of the far North with three of the screen's best young box-office draws, James Craig, William Lundigan and Patricia Dane. They are backed up by a supporting cast which includes such notable character personalities as John Carradine and Jack Holt. Craig is seen as one of two boys orphaned in an Indian raid (the other is Lundigan) who matures in a country where gambling is the favourite pursuit and succumbs to the temptations of chance but remains withall a charming and debonair knight of the casinos. Lundigan plays the rôle of the boy who follows the path of law and order, joins the North-West Mounted Police, and has the heartbreaking duty of arresting his best friend. Both are in love with Miss Dane, and the story is packed with romantic and dramatic situations.

Random Harvest, the film based on James Hilton's best-selling novel, brings together two of the screen's great dramatic stars for the first time, Ronald Colman and Greer Garson. The story spans the years from 1918 to 1935. Colman plays a war victim of amnesia as Smithy who is restored to normal life by the love and devotion of Paula, a gay and vivacious show girl, who finds him lonely and bewildered after escaping from an insane asylum on Armstice night. Susan Peters, soaring rapidly to stardom, plays the second feminine lead, and Philip Dorn, remembered for his performance as the Doctor in "Escape," has the second male lead.

HEDY LAMARR

Hedy Lamarr, as the exotic Tondeleyo teamed with Walter Pidgeon, brings plenty of thrilling romance to this picturisation of the successful stage hit, **White Cargo.** Walter Pidgeon, as Witzel, has been given one of the most brutal yet poignantly human rôles in theatrical history. Tells of a young Englishman's degeneration on rubber plantation. Tondeleyo' efforts to add him to her conques develops into a conflict betwee white man and native girl. Pidgeo is the hard-bitten plantation over seer who sees to it that the whit man triumphs. Frank Morgan, a the bibulous Doctor, has anothe colourful rôle, while Richar Carlson has the coverted rôle o Langford, the youthful Englishma over whom the battle rages.

Films in the final stages of edit ing and polishing include **Assign ment in Brittany,** which ha a particularly interesting cas headed by Jean Pierre Aumont an Susan Peters, with Richard Whorf Signe Hasso, one of Sweden's best known stage and screen actresse Reginald Owen, Margare Wycherly, Miles Mander, Darr Hickman, John Emery and Juanit Quigley.

MUSICAL FANTASY

Cabin in the Sky is based on th musical comedy hit of the sam name and has an all-star Negro ca featuring Ethel Waters, who agai essays her stage rôle of Petuni others in the cast include Lan Horne, Louis Armstrong, Eddi (Rochester) Anderson, Rex Ingram Kenneth Spencer, Buck an Bubbles, Oscar Polk, Willie Be Raymond Turner, Manton Mor land, Bill Bailey, Duke Ellingto and his band, and Moke and Pok

The story is a musical fantas dealing with the "soul" of Litt Joe, played by Rochester. Th

SABOTAGE AGENT features Robert Donat and Walter Rilla

USUAL BRILLIANT EPIC STANDARD

Catering for All Box-Office Tastes

imsical plot snatches its hero
k from death to work out his
tiny on earth. Little Joe is
pted by Lucifer on one side and
ed for and kept from harm by a
venly representative speaking
ough his own conscience. Hall
nson and his famous Negro
ir furnish the sound for some
the specially written musical
uences in the film, while elabor-
orchestral effects and singing
embles will be features of the
. Arthur Freed will be the pro-
er and Vincent Minelli is
ecting.

appidrome, Harold Boxall's
duction, directed by Phil Bran-
, is a musical comedy picturi-
ion of the famous British artists
stage and radio, Harry Korris,
il Frederick, Robby Vincent,
a Lee and Bunty Meadows.
ose who have seen these famous
adcasters working together in
ilm for the first time are confi-
t that "Happidrome" on the
een will more than repeat its
ge and radio successes.

**Keeper of the Flame " promises
be one of the high spots of the
ning season's programme, with
ncer Tracy and Katharine Hep-
n teamed together again as the
rs of the timely and deeply sig-
icant story taken from the novel
I. A. R. Wylier.**

NEWSPAPER STORY

his is, first of all, an absorbing
wspaper story with Tracy as a
eign correspondent who has been
rking in Germany. He returns
his own country and his first
ignment is to investigate the
ange death of a famous
erican.

He meets the young and fascinat-
wife of the great man, played
Miss Hepburn, and falls des-
rately in love with her. But he
determined to uncover the true
ntity of the murderer.

hen he begins to suspect that
woman he loves has murdered
r husband. The plot is packed
h surprises which not only
ke the picture one of the most
usual entertainments of the
r, but shows the innermost
rkings of espionage in America.

ilot Number Five tells the story
an American fighter pilot un-
ded against a background of the
r-torn Java jungles. Franchot
ne has his finest dramatic rôle
ce "Mutiny on the Bounty."
s life is told in a series of flash-
cks while he undertakes a suici-
l mission against invading Jap
ro fighters. Gene Kelly, sensa-
nal newcomer from the Broad-
y stage who gave such a brilliant
rformance in "For Me and My
l," is cast as Tone's closest
end, while the third lead in the
ry is played by Marsha Hunt.

JUDY GARLAND

Presenting **Lily Mars** brings
dy Garland to the screen again
her most exciting rôle of the
ar. Adapted from one of the
ost widely read novels of Booth
rkington, the story tells with
mour and poignancy how a great star is born. As the "teen-age" stage-struck Lily Mars, Judy rollicks through a series of hilarious situations interspersed with moving dramatic moments to realise her youthful dream of becoming a great success.

It is a Joseph Pasternak production with Norman Taurog directing. Richard Carlson, fresh from his rôle in "White Cargo," has the part of a young Broadway playwright who helps Lily to attain her ambition.

" Reunion " is an espionage drama with Joan Crawford and Philip Dorn in the leads. This is the first time this pair have been teamed.

The story concerns a spoiled and petted Parisienne who comes up against the realities of the Nazi occupation in France when she spurns escape and chooses to remain in Paris with her lover.

A scene from WHITE CARGO with Hedy Lamarr and Walter Pidgeon

Philip Dorn has the part of a French industrialist who, forced to work for the Nazis, is able to serve his country by supplying the Germans with badly constructed war materials.

Three Hearts for Julia is a romantic comedy starring Ann Sothern with Melvyn Douglas, Lee Bowman, Richard Ainley, Reginald Owen, Marta Linden, and Felix Bressart, Jacqueline White, Kay Medford, Ann Richards and Jo Yule in the supporting cast. A special feature are the elaborate musical settings for this film, one of which will be an all-girl orchestra of seventy-five players. Richard Thorpe is the director, with J. W. Considine, Jun., producing.

Prominent among those films actually in production at the moment is **Bataan Patrol.** This is a story of the heroic men who gave such a full measure of devotion to their country on Bataan. The picture does not tell the life story of one man, but consists of fictional biographical sketches of nineteen men who fought there. It tells of their typical American backgrounds and how they came to be on Bataan in the hour of its tragedy. Robert Taylor will star as Sergeant Bill Dever.

A MASQUERADE

Careless Cinderella, previously known as "Nothing Ventured," is a story of a soda-fountain girl who feigns amnesia and masquerades as a débutante, so as to become the protegée of a rich man. Unfortunately the situation becomes complicated when she falls in love with a chain store clerk. The leading rôle is taken by Lana Turner, with Robert Young playing opposite her. The director is Wesley Ruggles.

Du Barry was a Lady is a musical comedy in Technicolor, with Red Skelton and Lucille Ball, Tommy Dorsey and his band, and Gene Kelly, Zero Mostel, Virginia O'Brien, "Rags" Ragland, Donald Meek, Douglass Dumbrille, John Carradine, Inez Cooper and Louise Beavers. The director is Roy Del Ruth, and the producer Arthur Freed. Based on the highly successful stage hit now showing in London's West End, the film will have notable effects, elaborate staging and ornate and original musical sequences. The show provides a notable batch of songs including, "Friendship," "Katie Went to Haiti," "I Like a Petty Girl," "Madame I Like Your Crépes Suzettes," "Du Barry was a Lady." and "Do I Love You," with numerous other original numbers. "Du Barry Was a Lady" will undoubtedly be one of the most impressive musicals put on this season.

ROBERT TAYLOR RETURNS

Gentle Annie brings Robert Taylor back to the screen in his first action Western film since "Billy the Kid." In this film he goes over to the side of the law, portraying a United States marshal of the 90's hunting down train robbers. Susan Peters, whose career has been meteoric since her recent début, has the title-rôle.

Half Pint Kid is a dramatic story of the race track, with Bobby Readick in the title rôle. Important race tracks and breeding farms provide the picture's backgrounds, and intimate glimpses of the art of horse raising, and the technique of a training establishment will be authentically presented. Charles Riesner is the director with Irving Starr as producer, and the cast includes William Gargan, Frank Craven. Leo Gorcey, Jay Ward, Douglas Croft.

MICKEY ROONEY

Mickey Rooney will star in William Saroyan's **The Human Comedy,** which has a cast that includes the names of many of the most important players on the M-G-M. lot, with Clarence Brown directing what promises to be a comedy drama of quite unusual box-office appeal. The story revolves around the Macauley family in a small Californian town, and the telegraph office where Homer Macauley works as a messenger. Mickey appears as a teen-age boy, who, through the messages he must deliver to people in all walks of life, discovers that the milk of human kindness has not soured. He learns that people can remain human, even though faced with misery, greed and evil.

The picture is one to provide a perfect blend of typical Rooney comedy and typical Saroyan philosophy. Originally written for the screen it will shortly be published in the form of a novel. In addition to Mickey Rooney, James Craig will appear as the manager of the small-town telegraph office and Frank Morgan as the telegrapher. The cast includes such outstanding names as Marsha Hunt, Fay Bainter, Donna Reed, Van Johnson, Ann Ayars, S. K. Sakall, Dorothy Morris, Henry O'Neill, Mary Nash, Adeline de Walt Reynolds, Darryl Hickman, Connie Gilchrist and a host of others.

Another important film in Technicolor in M-G-M's schedule is **Lassie Come Home,** by Eric Knight, author of the well-known "This Above All" and "The Flying Yorkshireman." "Lassie Come Home" will be the first dog story to be made in colour, and is the touching and dramatic history of a Yorkshire collie who makes a journey of almost one thousand miles to return to its young master.

ENGLISH YOUNGSTER

Roddy McDowall, English youngster who went to Hollywood just two years ago to achieve prominence, has the lead as the master of the faithful collie, and the supporting cast includes Edmund Gwenn, Reginald Owen, Elsa Lanchester, Dame May Whitty, Ben Webster, Nigel Bruce and Donald Crisp. Fred Wilcox is directing and Sam Marx producing.

Mr. Justice Goes Hunting is a comedy drama with Frank Morgan and Jean Rogers and Richard Carlson in the leads. The story revolves around John Josephus Grant, associate justice. On a hunting trip he is arrested for not having the proper licence and stumbles on a backwoods community political machine.

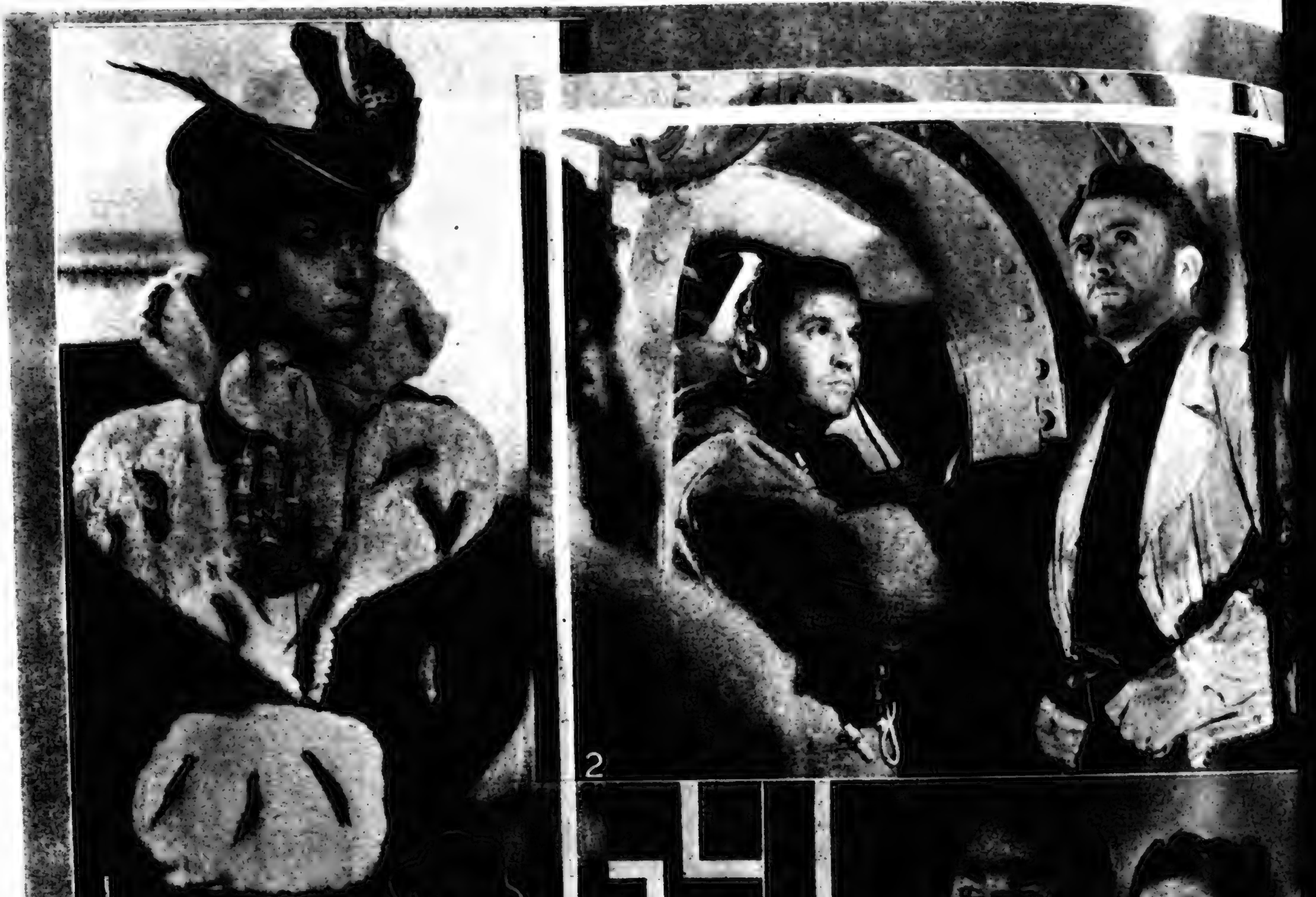
Still another musical comedy in Technicolor is **Private Miss Jones.** This is notable as a Joseph Pasternak production, directed by George Sidney. Kathryn Grayson, fresh from her recent success in "Seven Sweethearts," has the leading rôle, and Mary Astor, in her first rôle under her new M-G-M contract, has the part of the mother.

ARMY ADVENTURE

The film tells the story of a youngster's adventures in an army camp where she keeps house for her major general father. The estrangement between mother and father, and the girl's efforts to reunite them form the basis of the story.

Continued on page 88

The Box-Office Measure



All the product handled by General Film Distributors is made with an eye to the greatest box-office appeal. Above are scenes from four outstanding films. (1) Deborah Kerr in LIFE AND DEATH OF COL. BLIMP (Archers). (2) Eric Portman and John Mills in WE DIVE AT DAWN (Gainsborough). (3) Ralph Richardson in THE SILVER FLEET (Archers). (4) Diana Barrymore and Brian Donlevy in NIGHTMARE (Universal)

.F.D. STAND BY POLICY OF CONSISTENT QUALITY

Dazzling Universal Product

GLORIA JEAN

ENERAL FILM DISTRIBUTORS ring up the New Year curtain to display a fine list of 1943 attractions for exhibitors. C. M. Woolf's programme embraces every type of film entertainment, from ma to crazy comedy, and will never vary in quality.

Toppin the Universal output is the new Durbin picture, "Forever Yours," with Deanna winning greate laurels. The great Universal star has a grown woman's rôle which gives her dramatic bilities full scope, and with her glorious voice places her high indeed in the 1943 stellar rating.

Univer al's other major productions include **Nightmare,** with the brilliant new star Diana Barrymore tarring with Brian Donlevy; Alfred Hitchcock directing in **Shadow of a Doubt;** Walter Wanger's fantasy Technicolor, **Arabian Nights,** starring Maria Montez and Sabu; and a new Howard Hawks production, vettes in **Action.**

High in the list from British studios comes the Archer production, **Life and Death of Colonel Blimp,** in Technicolor, directed by chael Powell and starring Roger Livesey, Anton Walbrook and borah Kerr. **The Silver Fleet,** also from Archer studios, with Ralph hardson and Googie Withers. Gainsborough's **We Dive at Dawn,** rring Eric Portman and John Mills, and directed by Anthony quith. The Two-Cities production, **Demi-Paradise,** also directed Anthony Asquith, and for which Laurence Olivier has been granted cial leave.

arly in the New Year G.F.D. release Walter Wanger's great nicolor fantasy, **Arabian** hts, made by Universal. Star- Maria Montez, Jon Hall and u, this romantic tale pictures the magical splendour of the nt. Among the hundreds of tiful girls in the cast are six ial lovelies, who are now on first rung of the ladder to star- . On a lavish scale unseen e the war began, "Arabian hts" spreads out a delectable of thrills and beauty.

niversal's salute to Spring will the new Durbin picture, **For- Yours,** with the lovely star ing more gloriously than ever er new film Miss Durbin plays issionary's niece who rescues arty of children from war- ken China and manages to get n to a millionaire's home in rica. In doing this she has y adventures and her best ure rôle to date. Among her s is a Chinese lullaby, so old Chinese mothers may have ned it to their babies when great wall of China was being t.

TERESA WRIGHT

irected by Alfred Hitchcock, versal's great human drama, dow of a **Doubt,** stars young sa Wright, who gave such an tanding performance in "Mrs. iver." With her are Joseph en and Macdonald Carey. Miss ght plays a young girl who ises her uncle, a highly re- ted citizen of the town, is a derer. Her efforts to get him of the place to save the family e prove her with very mov- scenes and show her to be an ess of great capabilities. A Skirball production.

th her first two films "Eagle adron" and "Between Us s," Diana Barrymore rose to dom. In her third, Universal's tmare, in which she co-stars with Brian Donlevy, she proves that her sudden success was no flash in the pan. "Nightmare" is the dramatic story of an American gambler and English blueblood, and a Nazi spy and sabotage ring.

Marlene Dietrich, Randolph Scott and John Wayne star in Universal's **Pittsburg,** a great and stirring tale of the history of the chemical industry in America.

GLORIA JEAN

Young Gloria Jean, fast growing up into an attractive little actress, sings her way gayly through **Date with an Angel,** an amusing and tuneful musical. Teamed again with her is the versatile Donald O'Connor. Gloria's rôle is that of a country miss visiting New York for the first time, where young Donald converts her to swing music and modern clothes.

Constance Bennett is teamed with Brod Crawford and Patric Knowles in Universal's **Sin Town,** an action-filled picture of oil and graft in the bad old days. "Sin Town" has one of the most exciting bar-room fights ever screened.

A new Howard Hawks production, "Corvettes in Action," will be Universal's tribute to the heroes who man the ships in our Atlantic life-line. The stars are Patric Knowles, Robert Stack, Andy Devine, Dick Foran and Fuzzey Knight.

Other big things from Universal will include Maria Montez, Jon Hall and Sabu in **Cobra Woman;** another big Walter Wanger production, **We've Never Been Licked; Off the Beaten Track,** starring the Ritz Bros.; another Sherlock Holmes mystery, **Sherlock Holmes in Washington,** starring Basil Rathbone and Nigel Bruce; **Crazy House,** with Olsen and Johnson hitting more laughs per minute than before, and another Abbott and Costello comedy, **Hold Your Horses.**

CREAM OF BRITISH PRODUCTIONS

PRODUCT FROM THE BRITISH STUDIOS TO BE RELEASED BY G.F.D. IS EXCEPTIONALLY GOOD.

Gainsborough's **We Dive at Dawn,** with Eric Portman and John Mills, is a moving and exciting tribute to the men who go down under the sea in ships, and one of the most thrilling films Anthony Asquith has directed. The tale of a lone submarine sent out to "get" a Nazi battleship, and how, her task completed, she has to re-fuel from an enemy base to enable her to get home. Also in the cast are Niall MacGinnis and Reginald Purdell. "We Dive at Dawn" is an Edward Black production.

Sponsored by the Netherlands Royal Government, the Archer production, "The Silver Fleet," tells of the heroic Dutch resistance to their German invaders. Ralph Richardson was given special leave to make this film, and with him in the cast are Googie Withers and the blind actor, Esmond Knight. Vernon Sewell and Gordon Wellesley directed, and Ralph Richardson also acted as co-producer.

BLIMP, ASKEY, THE GANG

Roger Livesey, Anton Walbrook and Deborah Kerr star in the Archer Technicolor production, **The Life and Death of Colonel Blimp,** the theme of which is the eternal clash of ideas between the soldier of the old school and the man who has experienced modern total warfare.

Under the expert direction of Michael Powell, three generations are brought to life. Roger Livesey plays Blimp and Deborah Kerr the woman in his life, in each episode. Anton Walbrook is the German officer, whose friendship for the Englishman is not altered by two wars. Also in the cast are Ursula Jeans and Robert Harris.

The famous radio and stage comedian, Arthur Askey, appears in Gainsborough's **King Arthur was a Gentleman,** with Jack (Funf) Train, Evelyn Dall and Anne Shelton. Arthur has his best film part to date as an ordinary "little man" in the Army hoping to do deeds of valour. Songs by Manning Sherwin and Val Guest help to make this one of the high-spot musicals of 1943. Marcel Varnel directed.

Also from the Gainsborough studios will come **The Man in Grey,** a romance of the Regency days, with Margaret Lockwood, Phyllis Calvert and James Mason under Leslie Arliss's direction; **Miss London, Ltd.,** directed by Val Guest and starring Arthur Askey, Evelyn Dall, Jack Train and Anne Shelton; **Millions Like Us,** a picture of the women of Britain in war time, with Eric Portman; and **High Gang Rides Again,** with the radio favourites Bebe Daniels, Vic Oliver and Ben Lyon.

From Two Cities, G.F.D. will release **Demi-Paradise,** starring Laurence Olivier in a tale of Anglo-Soviet friendship, and **Flemish Farm,** with Clive Brook and Clifford Evans.

GOOD SHORTS

A Marcel Hellman production for 1943 is **They Met in the Dark.** G. H. W. will make **Next Door to Heaven,** and **Mary of Magdala** in colour. The Verity film, **On Approval,** with Clive Brook and Beatrice Lillie will also be released during the year.

Also included in the outstanding British films for the year is the Paul Soskin production, **Dear Octopus.**

A substantial output of shorts will be released by G.F.D. during the coming season. There will be several two-reel musicals featuring well-known American bands.

Then there are serials which will be released at one episode a week for 52 weeks.

Realising the public demand for good shorts G.F.D. are well up to the fore in this specialised market.

PARAMOUNT PROMISES A FEAST

David Rose Outlines Studio's Mammoth Programme: There are Great Stories, Spectacles, Stars, Colour

DAVID ROSE, Managing Director of Paramount, announcing the company's production programme for 1943, declares that never in its long and memorable history has such a mammoth line-up of stars and subjects been offered. He emphasises that exhibitors everywhere will find Paramount pictures are providing to the full that measure of real entertainment which filmgoers are demanding in these days.

"I AM making this statement," says Mr. Rose, "as Paramount's 30th anniversary year draws to a close. It has been a truly memorable year for the company, and when I promise you even greater pictures in 1943, I base my assertion on the amazing record of the past 30 years. When you consider that record, I think you will agree with me that this great company over which I am privileged to preside in this country in every way deserves the name of 'Paramount.'

"FOR, you will recall, Paramount was the first concern to make pictures in Hollywood. It was the first to present the great personalities of the entertainment world on the screen—Sarah Bernhardt, Emil Jannings, Lily Langtry, Geraldine Farrar. It was the first great maker of stars, Mary Pickford, Rudolph Valentino, Anna Q. Nilsson, Gloria Swanson, Marlene Dietrich, William Powell, Clara Bow, Gary Cooper, Shirley Temple It was first in song. Remember 'The Love Parade,' 'The Smiling Lieutenant,' and other great hits ? It was first in laughter—from Mack Sennett to Harold Lloyd, the Marx Brothers, Jack Oakie, Mae West, W. C. Fields, right down to today's No. 1 comedian, Bob Hope. The studio was first in colour, with 'Joan of Arc,' and it was first in spectacle—I need only mention 'The Ten Commandments,' 'The Sign of the Cross,' 'Beau Geste' and 'Wings.'"

DAVID ROSE

"THE studio's colour programme," continues David Rose, "is likewise the most ambitious of all time, as you will see from the details of the 1943 product that follows.

"IN the realm of spectacle I need only remind you of the business done by such recent epic pictures as 'Reap the Wild Wind' and 'North-West Mounted Police.' These, I believe, will be surpassed by the big-scale vehicles lined up for the coming year.

"AND so, as I look forward to the year that lies ahead, I am confident Paramount will remain first throughout 1934. With the most remarkable array of box-office properties it has ever known, the studio is geared up to continue to deliver hit after hit for a very long time to come."

THIS IS THE PROGRAMME

AT the head of the great 1943 programme are Ernest Hemingway's **For Whom the Bell Tolls**, and the epic of U.S. Marine heroism, **Wake Island**. The former, which is in Technicolor, is based on one of the most widely read and discussed novels of modern times, and it is being brought to the screen on a scale that makes even Hollywood sit up and take notice. "For Whom the Bell Tolls" is produced and directed by Sam Wood, with an enormous cast which includes Gary Cooper, Ingrid Bergman, Katina Paxinou, Akim Tamiroff Arturo de Cordova, Joseph Calleia, Edward Ciannelli, Vladimir Sokoloff, Mikhail Rasumny, Fortunio Bonanova, Duncan Renaldo, Victor Varconi. Feodor Chaliapin and many other distinguished players.

The Hemingway story was purchased on October 25, 1940, and it is of interest to note that Gary Cooper, who portrays the leading character of Robert Jordan, was the author's personal choice for this coveted rôle. Cooper starred in the only other Hemingway book made into a picture, "A Farewell to Arms."

INGRID BERGMAN AS STAR

An intensive search, lasting over a period of a year or more, was conducted for an actress to play the leading feminine part of Maria, and after scores of famous stars had been tested and interviewed, the rôle fell to Ingrid Bergman, who was also favoured by Hemingway for the characterisation.

"For Whom the Bell Tolls" is an epic picture in the fullest sense of the word. Painting in broad, sure strokes a great love story set against the thrilling background of guerilla warfare in Spain, this film version of Ernest Hemingway's best-selling novel has been promised a faithful transcription to the screen by the authenticity always associated with the work of producer-director Sam Wood.

HAND-PICKED

Every member of the enormous cast was hand-picked. Katina Paxinou, first lady of the Greek stage, makes her picture début in the colourful rôle of Pilar, one of the many outstanding characters in the story. The remainder of the company of 100 speaking rôles were chosen with exceptional care and foresight.

SAGA OF WAKE ISLAND

Twelve weeks of location work 10,000 ft. high in rocky fastness of the Sierras approximated the country of the Sierra de Guardarrama of Spain. Academy Award winner Dudley Nichols has done the screenplay with a fine flourish.

The story concerns itself with the love of Robert Jordan, played by Garry Cooper, and Maria, which Ingrid Bergman plays. Their romance is interrupted by their guerilla efforts to protect the country that is so dear to their hearts.

"For Whom the Bell Tolls," declares David Rose, is one of the truly great pictures of all time.

The day after Pearl Harbour, Hollywood began making pictures based on America's new war. With this great military drama unfolding, this was only to be expected. But Paramount did the unexpected by launching a new type of war picture. It began making a factual film drama of the war which was to be honest history and enjoyable entertainment at the same time. That is "Wake Island."

For the screen story, writers W. R. Burnett and Frank Butler went to the most authentic source available—the U.S. Marine Corps' official records of the Battle of Wake Island. The picture has no plot in the conventional sense. Its end is already known before it begins.

The studio set up a budget of nearly a million dollars to back up its conviction that in a war picture the truth is more dramatic than Hollywood-made fiction ever could be. John Farrow was given the assignment to direct the film chronicle of America's marine and civilian heroes.

Paramount and Producer Joseph Sistrom threw to the winds cartloads of the conventional rules for making a box-office hit, so certain were they that they had the right formula for the kind of up-to-the-minute picture filmgoers wanted to see. "Wake Island" was given the next thing to an all-male cast headed by Brian Donlevy, Robert Preston, Macdonald Carey, Albert Dekker, Walter Abel and William Bendix. Only one rôle went to an actress, Barbara Britton, and she makes but one brief screen appearance, at Pearl Harbour, before the story of Wake begins. Paramount stuck to the facts, since there were no women on the beleaguered Pacific isle.

Mary Martin and Dick Powell in HAPPY-GO-LUCKY!

Brian Donlevy is seen as the commander of the valorous marine gar

OF THRILLING ENTERTAINMENT

Alan Ladd and Helen Walker in a scene from LUCKY JORDAN

ison which, in the dark days when he fall of the island to the numeri-ally superior attackers was near, ent ringing round the world their hallenging cry:

"Send us more Japs!"

Macdonald Carey portrays a fly-ng officer who sinks a Japanese ruiser. Walter Abel appears as the aval commander of the Wake tation. Robert Preston and illiam Bendix are a pair of two-sted "buddies" who do their ough-and-ready best to. live up to he sobriquet of leatherneck, and hese two actors provide the picture ith most of its lighter moments. lbert Dekker has the part of the ivilian contractor who goes to ake Island with a chip on his houlder for what he regards as he military bureaucracy, and who tays to fight beside the indomit-ble defenders in uniform.

MUSICAL SPECTACLES

Paramount is presenting an un-sually large number of big-scale usical productions, with casts hat read like a "Who's Who" of he film industry. "Star Spangled Rhythm," the mammoth musical pectacle which George Marshall irected, boasts a company which ncludes Bob Hope, Paulette God-dard, Ray Milland, Cecil B. De Mille, Bing Crosby, Fred Mac-Murray, Dorothy Lamour, Franchot Tone, Preston Sturges, Victor Moore, Vera Zorina, Mary Martin, Dick Powell, Betty Hutton, Eddie Bracken, Veronica Lake, Alan Ladd, Rochester, Macdonald Carey, Walter Abel, Susan Hayward, Mar-orie Reynolds, Lynne Overmann, Albert Dekker, Ralph Murphy, Betty Rhodes, Dona Drake, Gary Crosby, Johnnie Johnston, Gil Lamb, Cass Daley, Ernest Truex, Mabel Paige, Cecil Kellaway, Arthur Treacher, Walter Catlett, Sterling Holloway, Barbara Britton and many other famous personalities. Nine songs were written for the picture by Johnny Mercer and Harold Arlen, and Joseph Sistrom produced.

Gaiety is the underlying theme of **Happy Go Lucky**, a gala musical in Technicolor bringing together a sparkling cast headed by Mary Martin, Dick Powell, Betty Hutton, Eddie Bracken and Rudy Vallee.

A third big musical is **True to Life**, which tells the amusing story of two young men who write and act in a radio family serial and whose quest for authentic material leads them to become boarders in a typical home, where they meet their real life heroine.

CROSBY—LAMOUR TEAM

Bing Crosby and Dorothy Lamour, two of the stars of the enormously successful "Road to Morocco," are co-starred again in **Dixie**, de luxe musical in Technicolor, which Edward Sutherland directs.

Ginger Rogers in Technicolor for the first time! That is one of the many distinctive features of **Lady in the Dark**, screen version of the Broadway hit which starred Gertrude Lawrence. Ray Milland will again play opposite her in this thrilling musical subject.

Alan Ladd and Betty Hutton are to be co-starred in **Incendiary Blonde**, telling the remarkable story of Texas Guinan, the New York night club queen. This was previously called "The Smoothest Gal in Town." Betty Hutton portrays Texas Guinan.

Bob Hope is scheduled to star in **Let's Face It**, the sensational Broadway musical hit with Cole Porter's music. Sidney Lanfield, who directed Hope in "My Favourite Blonde," will direct "Let's Face It," the cast of which will also include Cass Daley, the eccentric comedienne who made such a hit in "The Fleet's In."

CROSBY-HOPE-LAMOUR

One of the biggest box-office propositions of the year is the Bing Crosby-Bob Hope-Dorothy Lamour comedy riot, **Road to Morocco**, which has already created new records wherever it has been screened. This hilarious smash hit was directed by David Butler, and contains four great song numbers which are sweeping the country.

Yet another lavish musical is **Canadian Capers**, a Technicolor subject with the spectacular Calgary Stampede for its story background. A notable cast is headed by Mary Martin, Dick Powell, Victor Moore, Dona Drake, Richard Denning and Claude Thornhill's Band, with George Marshall directing.

Paramount has purchased **Stage Door Canteen**, an original screen play by Lester Cole, dealing with the famous Broadway service men's canteen at which well-known theatrical figures serve them refreshment and entertainment. Paramount plans to film the picture with an all-star cast.

ROMANCE AND COMEDY

Romantic comedies figure prominently on the 1943 programme, and among the first to be screened will probably be **No Time for Love**, co-starring Claudette Colbert and Fred MacMurray under the direction of Mitchell Leisen. The gay story presents Miss Colbert as a photographer and MacMurray as a sandhog digging a vehicular tunnel under a New York river.

Frenchman's Creek, another great romantic story, is the Daphne Du Maurier best-seller, which is to be produced in Technicolor with a tremendous cast of important stars.

Press and public have already acclaimed **The Major and the Minor**, co-starring Ginger Rogers and Ray Milland, under the direction of Billy Wilder. This gay comedy romance teams Miss Rogers and Milland for the first time, and it marks the directorial debut of Wilder, who, with Charles Brackett wrote the screen play. The cast also includes Robert Benchley, Rita Johnson, Diana Lynn and other noted players.

Preston Sturges is the author and director of **The Miracle of Morgan's Creek**, in which Betty Hutton and Eddie Bracken, of "The Fleet's In" fame, are teamed with Brian Donlevy and Akim Tamiroff.

ROMANCE

More romance is promised in a sparkling comedy entitled **Mistress Mary**, starring Fred MacMurray under the direction of Rene Clair.

Eddie Albert and Anne Shirley have the leads in **Lady Bodyguard**, an exciting story of a girl who becomes bodyguard to a test pilot. William Clemens directed.

Plenty of fun and games are promised in **Salute for Three**, a musical romantic comedy dealing with a canteen for service men, with Macdonald Carey and Betty Rhodes in the leading parts, under the direction of Ralph Murphy. Dona Drake, the starlet of "Road to Morocco," and Lorraine and Rognan, the brilliant dance parodist from "The Fleet's In," are other members of the cast.

From Cecil B. De Mille there will come two epic spectacles—**The Story of Dr. Wassell** and **Rurales.** The former tells the dramatic story of Lieut.-Com. Corydon M. Wassell, the Arkansas doctor who won the Navy Cross and a radio tribute from President Roosevelt for rescuing nine wounded American sailors from Java during the Japanese invasion. James Hilton, author of "Good-bye, Mr. Chips" and "Lost Horizon," has done a special screen treatment for the picture, which is to be in Technicolor. Hilton, for material, drew from over 1,000 pages of closely type-written interviews with Dr. Wassell, several of the men he rescued from Java, the doctor's wife, mother, children and numerous other relatives and friends scattered all over the United States.

"Rurales," which will also be produced by De Mille in Technicolor, will deal with the famous Mexican constabulary and will be made on a scale comparable with "North West Mounted Police." The leading male rôle is being entrusted to Arturo de Cordova, already a star in his native Mexico and throughout Latin America. De Mille saw Cordova, a handsome young six-footer, in two Mexican pictures some months ago. The actor has just concluded a strong supporting rôle in "For Whom the Bell Tolls."

ROMANTIC DRAMAS

Romantic dramas figure prominently on the Paramount programme, and included among these is the new Preston Sturges subject, **Great Without Glory**, telling the epic story of one of America's unheralded heroes, Dr. William Morton, the Boston dentist, who discovered anaesthesia and gave it to the medical profession. Heading the cast are Joel McCrea, Betty Field and Harry Carey.

Claudette Colbert, Paulette Goddard and Veronica Lake are teamed in **So Proudly We Hail**, Paramount's great story of the heroic army nurses at Bataan and Corregidor, which is being produced and directed by Mark Sandrich, who made "Holiday Inn." **So Proudly We Hail** was originally announced for production under the title of **Hands of Mercy.**

An Alan Ladd picture is now an event of importance, and his latest is **Lucky Jordan**, described as an ideal follow-up to "This Gun for Hire," the subject which hurled Ladd out of the ranks of unknowns to immediate stardom. "Lucky Jordan," directed by Frank Tuttle, is the young actor's first solo starring vehicle.

ON THE WAY

Ray Milland and Vera Zorina have been announced as the possible leads of **The Hour Before Dawn**, based on the thrilling story by W. Somerset Maugham.

China, a spectacular drama of the Far East, is being produced by Paramount on the same epic scale as "For Whom the Bell Tolls." It stars Loretta Young, Alan Ladd and William Bendix.

Franchot Tone, soon to be seen in the musical romance **True to**

Continued on page 88.

"Star-Spangled Rhythm"

2
3
4
5
6
Jolly
7
8
9

More than 70 top-rank stars appear in Paramount's greatest musical comedy. A few are pictured above. (1) Alan Ladd and Macdonald Carey. (2) Bob Hope. (3) Ray Milland and Barbara Brittan. (4) Victor Moore and Betty Hutton. (5) Paulette Goddard and Veronica Lake. (6) Cecil B. De Mille. (7) Preston Sturges. (8) Fred MacMurray, Barbara Brittan, Franchot Tone and Ray Milland. (9) Dick Powell and Mary Martin

PATHE·PICTURES LIMITED

PRESENTS

YOUR GILT EDGED INVESTMENT for 1943

PERFORMANCE not promise is the principle upon which is founded our extensive and happy relations with the exhibitor. To promise gold and offer silver breaks the exhibitors' faith and kills the prestige of the seller. We can reflect upon our unique experience of production and distribution with no misgiving, for never have we attempted to "pull a fast one," and never have we promised more than we could deliver. After very many years of cordial relations with the majority of exhibitors, nothing on earth would induce us to lose that much cherished friendship and goodwill by overstatement or dishonesty of purpose.

Outlined in the pages that bear the name of this Company is an ambitious programme of diversified fare packed with entertainment. I would like to particularly emphasise the spectacular appeal and excellent quality of what is generally considered to be one of the finest pictures to come from America. It is Monogram's $500,000 production "SILVER SKATES." Here is a picture that is going to be a joyous surprise where box office records are concerned, and it is only one of a number of supers of a similar high standard of quality to go into production during the next twelve months.

Yours sincerely,

W. J. GELL,
MANAGING DIRECTOR,
PATHE PICTURES, LIMITED.

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No. 1

PATHE · PICTURES
LIMITED

PRESENTS

45 MONOGRAM MAGNETS

★ *HEADED BY SIX SUPER SPECIALS* ★

SILVER SKATES

A spectacular production, starring Kenny Baker, Belita and Patricia Morison, with Irene Dare, Danny Shaw and other skating stars.

UNDER NORTHERN LIGHTS

Canadian prairie epic by Adele Buffington. To star John Boles.

FRONTIER TRAILS

By James Fenimore Cooper.

DANGEROUS MONEY

Best seller by John W. Forbes, to star Edmund Lowe.

RHYTHM PARADE

A musical extravaganza with Ted Fio Rito and his orchestra, the Mills Brothers, Gale Storm, Robert Lowery and Jean Forman.

ISLE OF MISSING MEN

Melodrama of a penal colony with John Howard, Helen Gilbert, Alan Mowbray and Gilbert Roland. Adapted from the play by Gina Kauss and Ladislaus Fodor entitled "White Lady."

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PRESENTS

FOUR EAST SIDE KIDS SPECIAL ATTRACTIONS

NEATH BROOKLYN BRIDGE
COME OUT FIGHTING
LITTLE MOBSTERS
GRAND STREET BOYS

29 SELECT FEATURES

THE BLONDE BOMBER
THE GORILLA STRIKES
TRAIL OF THE YUKON
REVENGE OF THE ZOMBIES
POLITICAL PAY-OFF
NAVY BOUND
YOU CAN'T BEAT THE LAW
THE MONSTER IN THE DARK
GANGS OF THE UNDERWORLD
MAN'S LAW
NEARLY EIGHTEEN
BELOW THE DEADLINE
PHANTOM KILLER
CRIMINAL INVESTIGATOR
SPELL OF THE TROPICS
BOWERY AT MIDNIGHT
KELLY OF THE U.S.A.
FERRY COMMAND
STORM OUT OF THE WEST
FRATERNITY SWEETHEART
BLIND JUSTICE
QUEEN OF THE HONKY TONK
UNDER SEALED ORDERS
INTELLIGENCE BUREAU
TIME BOMB
POLICE BULLETS
FOREIGN AGENT
WAR DOGS
LEND ME YOUR EAR

6 OUTDOOR ACTION THRILLERS

BELOW THE BORDER
GUNMAN FROM BODIE
DOWN TEXAS WAY
FORBIDDEN TRAILS
ARIZONA BOUND

THE DAWN OF THE GREAT DIVIDE

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PATHE · PICTURES LIMITED

PRESENTS

26 P·R·C ATTRACTIONS

HEADED BY SEVEN SUPER SPECIALS

THE SILENT WITNESS

Powerful dramatic subject, starring Otto Kruger.

LADY FROM CHUNGKING

A story of modern China with Anna May Wong.

FURY OF THE JUNGLE

A thrilled-packed story of Inner Brazil with Buster Crabbe.

★ A NIGHT FOR CRIME ★

Mystery thriller with Glenda Farrell and Lyle Talbot.

QUEEN OF BURLESQUE

A sensational true life story.

★ CORREGIDOR ★

Timely epic picture of a great American battle.

THE YANKS ARE COMING

A musical comedy spectacle with song hits composed by Lew Pollack and Tony Stern, with Henry King and his Swing Orchestra, William Roberts, Mary Healy, Parkyakarkus, Maxie Rosenbloom, Dave O'Brien, Lynn Starr and Jane Novak.

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PATHE PICTURES LIMITED

PRESENTS

19 VICTORY ATTRACTIONS

WITH FIRST-RATE STORIES, POPULAR DIRECTORS AND STARS

* * *

THE DEVIL'S SISTER

* * *

DEAD MEN WALK

* * *

MAN WITHOUT A CONSCIENCE

* * *

BOYS OF THE ROAD

* * *

MADAGASCAR

* * *

PERMIT TO KILL

* * *

THE GHOST AND THE GUEST

* * *

MISS V FROM MOSCOW

* * *

ALASKA OUTPOST

* * *

JUNGLE SIREN

* * *

QUEEN OF BROADWAY

* * *

THE CITY OF SILENT MEN

* * *

THE BLACK RAVEN

* * *

RAIDERS OF THE PACIFIC

* * *

BABY FACE MORGAN

* * *

ATLANTIC WOLF PACK

* * *

THE PRISON SHIP

* * *

AMONG THE MISSING

* * *

BOSS OF BIG TOWN

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LIMITED
PRESENTS

5 ASSOCIATED BRITISH PRODUCTIONS

ROBERTSON HARE and ALFRED DRAYTON
in Vernon Sylvaine's long-run stage success

WOMEN AREN'T ANGELS

with POLLY WARD
Joyce Heron, Mary Hinton and Peggy Novak.
Produced by Warwick Ward. Directed by Lawrence Huntington.

SALLY ANN HOWES and WILFRID LAWSON
in Donald Macardle's best selling novel.

THURSDAY'S CHILD

with Katheeen O'Regan, Eileen Bennett, Stewart Grainger and Marianne Davies.
Directed by Rodney Ackland. Produced by John Argyle.

NOW PREPARING FOR PRODUCTION
Esther McCracken's successful sequel to "Quiet Wedding" still playing to exceptional business at Wyndham's Theatre.

QUIET WEEK END

with an outstanding cast and director.

* * *

A timely comedy drama funnier than "French Leave."

"48 HOURS LEAVE"

* * *

Vernon Sylvaine's successful thriller which has just concluded a record season in the West End.

WARN THAT MAN

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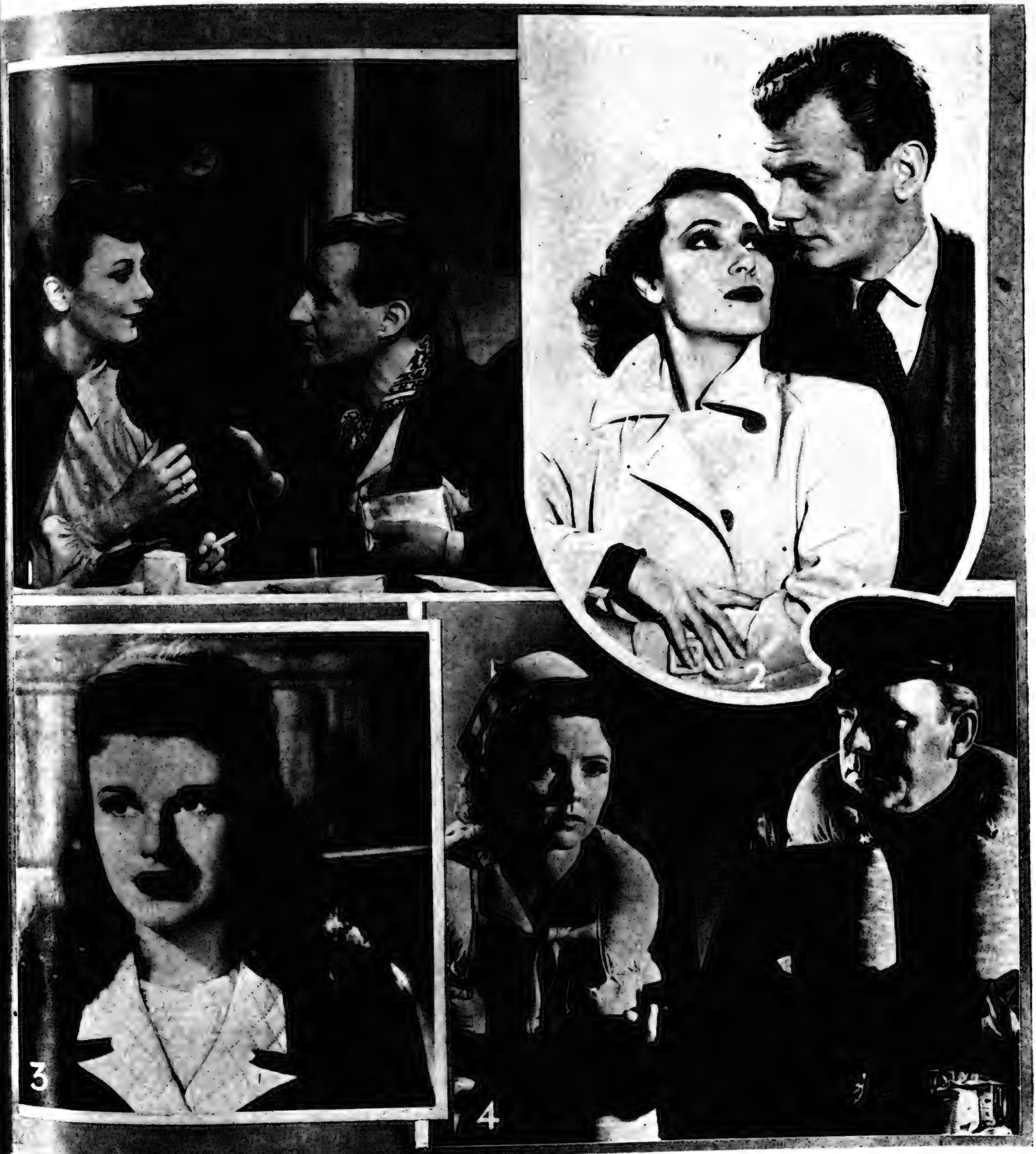
No. 1

RKO-Radio Presents the "Tops"



Among the outstanding offerings scheduled for early New Year presentation are the following important offerings : (1) Ann Dvorak and Eric Portman in MURDER ON A CONVOY ; (2) Dolores Del Rio and Joseph Cotten in JOURNEY INTO FEAR ; (3) Ginger Rogers in ONCE UPON A HONEYMOON ; (4) Jane Wyatt and Pat O'Brien in THE NAVY COMES THROUGH

RKO-RADIO OFFERING ANOTHER

From left to right : Ned Depinet, Pres.; Sam Goldwyn; Walt Disney; Ernest Simon, General Sales Manager for the United Kingdom

Four of the men who help to keep RKO-Radio in the front rank of Renters

GOLDWYN & DISNEY PRODUCT INCLUDED

PREPARING to fulfil to the hilt their promise of a great all-action programme, and with the continued distribution of the Samuel Goldwyn and Walt Disney product, RKO-Radio in 1943 stand on the threshold of the greatest box-office era in their history.

Close attention has been given to the specific requirements of the British exhibitor—a policy that was rewarded in 1942 with record-breaking receipts—and the new programme will feature many of Hollywood's greatest star names.

During the past several months RKO-Radio have been privileged to present many outstanding productions which have won them the increasing good will of British showmen, and to maintain and even enhance their prestige is the task which the company intend to achieve during the forthcoming year.

Under the skilful guidance of their President, Ned. E. Depinet, RKO-Radio have secured the cream of technical talent and a host of successful story properties, and the results of these deeply laid plans will be apparent in the series of high-grade pictures currently being readied for presentation.

AS a prelude to the 1943 line-up, RKO-Radio have three great box-office "hits" awaiting general release. The first of these, Samuel Goldwyn's **Pride of the Yankees,** will be shown in February, and already bookings on the film are attaining record-breaking proportions.

Seven Days' Leave, the great Victor Mature and Lucille Ball musical, is another film with assured box-office appeal.

Bob Hope and Dorothy Lamour, two great stars whose names are synonymous with box-office success, are currently appearing together in **They Got Me Covered,** Samuel Goldwyn's newest production, which David Butler is directing.

A delightful romantic comedy, the new film has been designed to afford the co-stars maximum opportunities for their highly specialised ability. Phyllis Ruth, Henry Guttman, John Abbott, William Yetter, Edward Ciannelli and Donald MacBride are in the strong supporting cast.

RKO-Radio are now awaiting delivery of **Once Upon a Honeymoon,** the eagerly anticipated Ginger Rogers and Gary Grant co-starring vehicle, produced and directed by Leo McCarey.

A dramatic comedy recounted against a background of Europe during the early days of the war, the new film has been pre-viewed in America and accorded a tumultuous welcome by showmen in all parts of the country.

McCarey has been associated with a succession of great "hits," while the co-stars, teamed for the first time, have a wide public in all parts of Great Britain.

Walter Slezak, Albert Basserman, Albert Dekker and Ferike Boros are among the supporting players, while McCarey and Sheridan Gibney collaborated on the exceptionally interesting story.

With "Bambi" scoring an unprecedented triumph on general release, emphasis is given to the announcement that Disney's latest production "Saludos" is now in this country and will be screened to the Trade in the very near future.

Saludos represents the greatest creative work ever achieved by Disney, and its brilliant colour, music and comedy and the introduction of a host of delightful new characters assure it of a very warm reception from British audiences.

In recent years Ginger Rogers has been associated with many of the screen's greatest successes, and during 1943 it was planned that the famous star will take the title rôle in **Gibson Girl,** based on the thrilling life story of Charles Dana Gibson.

The subject is to be produced in Technicolor, and arrangements are currently being concluded to surround Miss Rogers with the strongest possible supporting cast.

David Hempstead is to produce this feature which will rank in the forefront of the great new RKO-Radio schedule.

COLBERT VEHICLE

Production is now well under way on **Flight for Freedom,** with Fred MacMurray and Rosalind Russell in the co-starring rôles A great air drama of a woman flier who encounters many dangers through the outbreak of war between America and Japan, the new feature is being directed by Lothar Mendes. Horace McCoy contributed the original story.

Preparation on the new Claudette Colbert and Randolph Scott Vehicle **China Sky,** is now in an advanced stage, and filming is likely to commence shortly. Based on the story by Pearl Buck, authoress of "The Good Earth" and "Dragon Seed," "China Sky" deals with the adventures of two doctors serving in China in the current war. Robert Stevenson is to direct, while the screen play is being written by Ketti Frings.

Under a recently concluded contract, Jean Arthur is to return to the RKO-Radio studio—scene of many of her triumphant "hits." The famous actress is to star in **Cheyenne,** an action drama which Henry Hathaway is to direct. Frank Ross will produce the feature and John Wayne will appear opposite the star.

Charles Laughton and his great "discovery," Maureen O'Hara, are to play together again for RKO-Radio in **This Land is Mine,** a story by Dudley Nichols, which the famous writer will also produce.

Dealing with the unknown patriots in the occupied territories the new film will offer a major rôle to George Sanders, and will be directed by Jean Renoir.

The most outstanding and unusual property on the forthcoming programme is **Forever and a Day,** which is likely to be presented by RKO-Radio early in the current year.

FIVE TO ONE

Five outstanding directors, Herbert Wilcox, Robert Stevenson, Victor Saville, Rene Clair and Edmund Goulding each directed a section of the picture which is a panorama of English history told in five distinct sequences.

Dozens of world-famous stars headed by such box-office artistes as Anna Neagle, Sir, Cedric Hardwicke, Merle Oberon, Ronald Colman, Claude Rains, Ida Lupino, Brian Aherne, Robert Cummings, Roland Young, Ray Milland, Charles Laughton, and others appear in the film which advance reports herald as a subject of terrific box-office potentialities.

The demand for musical comedies is being catered for by RKO-Radio in masterly fashion. Only a short

ALL-ACTION PROGRAMME IN 1943

interval after the screening of Seven Days' Leave the studio will place into production **Look Out Below,** which will star the inimitable Fred Astaire supported by Joan Leslie, sensational star of "Yankee Doodle Dandy."

Edward H. Griffith is to direct this story of a soldier with ten days' leave, who accomplished in this interval everything he ever wanted to do. David Hempstead will produce.

Following his appearance in "Once Upon a Honeymoon," Cary Grant is to star in **Bundles for Freedom**, hilarious romantic story of a gangster whose plan to cash in on a Red Cross Funds drive sadly misfires when a girl mistakes him for a philanthropist. Written by Milton Holmes, the screen play of the story will be prepared by Charles Bracket and David Hempstead will produce.

ORSON WELLS

Another high-grade property on the powerful new programme is **Journey into Fear,** Orson Welles' third thrilling Mercury Production, which Norman Foster has directed. In the final stages of editing, the new film is a powerful drama based on the best-selling story by Eric Ambler. Dolores Del Rio, Joseph Cotten, Welles himself, Ruth Warrick and Agnes Moorehead are at the top of the cast list.

RKO-Radio's recent announcement that Sol Lesser had signed a contract with the studio for the distribution of two Tarzan pictures adds considerably to the attraction of the New Year's programme.

TARZAN SERIES

The first of the new pictures, **Tarzan Triumphs,** is now in active production, with Johnny Weissmuller in the title rôle and John Sheffield and Frances Gifford in the major supporting rôles. William Thiele is directing this picture, and will act in the same capacity for the second Tarzan picture, **Tarzan and the Sheik.** Weissmuller has been assigned the principle rôle in this feature, and preparation is now well under way. A supporting cast will be announced shortly. Both Tarzan stories are based on the best-selling novels by Edgar Rice Burroughs, and the screen plays are contributed by Carroll Young and Lester Koenig.

Another Technicolor production of great importance, "Grand Canyon," will have Richard Dix, James Craig, Ginny Simms and Cliff Edwards at the head of a well-selected cast.

Bert Gilroy is producing the new feature which revolves around the men who helped reclaim the desert by building the Boulder Dam. Oliver Drake is credited with the original story and Morton Grant has been assigned to write the screen play.

RKO-Radio's decision in following the "Saint" series with a number of "Falcon" pictures has been phenomenally successful. This adds spice to the announcement that following the recent presentation of **The Falcon's Brother** the studio were now preparing **The Falcon Comes Back,** in which Tom Conway would be starred. Maurice Geraghty will produce this subject and a great cast will support the star.

LUPE VELEZ SERIES

In recent years British exhibitors have welcomed the "Mexican Spitfire" series co-starring Lupe Velez and Leon Errol as among the greatest comedy films ever screened. The announcement that **Mexican Spitfire's Blessed Event** will shortly enter production is news of great importance, particularly in view of the fact that the studio have been able to maintain intact the top-flight co-starring team of the former successes. Charles E. Roberts is contributing the story of the new "Mexican Spitfire" feature.

Pat O'Brien is starred and Randolph Scott, Anne Shirley, Walter Reed and Eddie Albert form a brilliant supporting quartette in RKO-Radio's **Bombardier,** story of the men who man the secret bomb sights in the American Air Force.

One of the season's most timely films, "Bombardier" will be directed by Richard Wallace, with Robert Fellows producing and John Twist contributing the screen play.

A scene from ONCE UPON A HONEYMOON, starring Gary Grant

PSYCHOLOGICAL THRILL

Currently in active production, **Cat People,** starring Simone Simon, is a psychological thrill story planned as one of the season's most exciting features. Kent Smith and Tom Conway are the leading men, and Jane Randolph is also in the cast of the forthcoming picture, which Val Lewton is producing and Jack Tourneur directing. The story is by De Witt Bodeen.

RKO-Radio announce that Lewton is also to produce **I Walked with a Zombie** and **Seventh Victim** on the 1943 programme. The first-named subject revolves around a girl who inherits a sugar plantation in the Caribbean Sea, and "Seventh Victim" is another hair-raising thriller based on a story by De Witt Bodeen.

Black Alibi, a story by Cornell Woolrich, is planned for filming during the coming season, with Val Lewton again in charge of production. Described as an unusual and thrilling story, "Black Alibi" will be made on an extensive budget, and is to feature a cast worthy of its great box-office potentialities.

One of the most sensational books of recent years, *Education for Death*, by Gregor Ziemer, will be filmed by RKO-Radio under the title of **Hitler's Children.** The story is based on the author's experience during twelve years spent inside Nazi Germany.

COMEDY

Bonita Granville, rapidly winning public acclaim as a grown-up star, and James Craig, one of Hollywood's most popular young leading men, are co-starred in **Seven Miles from Alcatraz,** based on the best-selling story, "Sou'-East Pass," by John D. Klores. Latest information is that the film is in active production with George Cleveland, Cliff Edwards, Frank Jenks and other leading artistes interpreting the major supporting characterisations. Edward Dmytryk is directing and Herman Schlom producing this film.

In the balance of RKO-Radio's forthcoming programme comedy is the predominant note. **Scattergood Swings It** will feature the ever-popular Guy Kibbee in another of the hilarious "Scattergood Baines" stories, based on the works of Clarence Budington Kelland.

From Here to Victory is the new title for "Bundles for Freedom." The film is scheduled for production shortly under the direction of H. C. Potter. **I Walked with a Zombie** is now in active production with Frances Dee in leading rôle.

The Captain's Confusion has been purchased by RKO-Radio as a starring vehicle for Joan Carroll. The story by James Marshall has been highly acclaimed in the United States.

The Navy Comes Through, featuring Pat O'Brien, George Murphy, Jane Wyatt and Max Baer, has now been completed and greeted with enthusiastic applause on its initial American screenings. Preparations are now proceeding to give the film a Trade Show in this country, and details will be made public in the near future.

Producer and co-author of the screen play of JOURNEY INTO FEAR, Orson Welles also plays a prominent character role in the exciting adventure film

Company's British Output Schedule

WORK AT DENHAM

FOLLOWING the sensational reception accorded to "Squadron Leader X," the **Eric** Portman and Ann Dvorak co-starring vehicle, the future British production policy of RKO-Radio is awaited with great interest by the entire Industry.

Latest news from the Denham studio, where the unit is now working, is that filming on the second Portman-Dvorak, **Murder on a Convoy** (*tentative title*), is in an advanced stage, and "rushes" reveal that it is likely to rank as one of the greatest "all-action" films ever produced in this country.

Victor Hanbury is producing the new feature, with Lance Comfort directing and Wolfgang Wilhelm and Jack Whittingham, the scenarists, working on the set throughout production.

It is expected that RKO-Radio will follow "Murder on a Convoy" with a third big production.

The new programme is absorbing an extensive budget, and the films will be distributed by RKO-Radio in America. In this way the company are signing the strongest possible stars and technical units, and no effort is being spared in preparing backgrounds of a lavish character.

Star Studded "Tales"

Nine great stars—Charles Boyer, Rita Hayworth, Ginger Rogers, Henry Fonda, Charles Laughton, Edward G. Robinson. Paul Robeson, Ethel Waters, Rochester—and 46 noted players are featured in TALES OF MANHATTAN, the outstanding screen entertainment which is one of 20th Century-Fox's early releases of 1943

EALING STUDIOS

LONDON, W.5

S. C. Balcon
Associate Producer

Cavalcanti
Director

Charles Crichton
Associate Producer

John Croydon
Production Supervisor

M. Danischewsky
Writer

Basil Dearden
Director

John Dighton
Writer

Charles Frend
Director

Robert Hamer
Associate Producer

Will Hay
Director

MICHAEL BALCON

PRODUCER

A Hat-Trick of Winners for 1943

NINE ME

The Film with "Umpity Poo" and a new star–
JACK LAMBERT
Directed by HARRY WAT

The Bells Go D

2

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EALING STUDIOS

LONDON, W.5

Roy Kellino
In charge of special effects

Roger MacDougall
Writer

Angus MacPhail
Writer

Hal Mason
Studio Manager

Diana Morgan
Writer

Sergei Nolbandov
Director

Ernie Palmer
Cameraman

Michael Relph
Art Director

Duncan Sutherland
Art Director

Eric Williams
Technical Supervisor

R. P. BAKER, F.C.A.

MANAGING DIRECTOR

20th CENTURY-FOX AIM AT BIG BILL IN HISTORY

52 Films Planned

THE DEAL WITH SELZNICK

F. L. HARLEY Says—

THE PAST YEAR was a record of notable achievement for 20th Century-Fox, whose studios provided exhibitors with more and bigger money-making attractions than ever before in the history of the company. The wealth of potential winners for 1943, says Francis Harley, Managing Director, will even surpass the high standard set up by current productions, and firmly entrench 20th Century-Fox as leaders of the Industry.

FRANCIS L. HARLEY

TWO EVENTS of great importance materialised during the preceding year which cannot fail further to enhance the already high prestige of the company.

here were: **Firstly, the acquisition of the distribution rights of the famous short features "The March of Time"; Secondly, the recently concluded agreement with David O. Selznik, which adds considerably to the company's already formidable array of star, director and producer talent.**

To-day, more than ever, the udio's policy is to make pictures a type and calibre that will have ar value plus universal appeal, that one of the most significant atures of the new programme is e wide variety of theme and cale of its subjects—a guarantee well-balanced entertainment signed for every type of audience.

ighest Budget

Several million dollars more an in any previous year have een budgeted for what is desned to be the greatest production eason yet known. Approximately ty-two pictures will constitute e new schedule, and 20th Cenry-Fox open the year with the ar-studded super-special **Tales of anhattan**. This money-spinning ntertainment sets the tone for the mazing line-up to follow as the ar progresses.

Of great musical smash hits, of hich many will be included in e new programme, four are ady—**Footlight Serenade, Orchesa Wives, Iceland** and **Springtime the Rockies.**

Foremost among other outstandg productions which are either ue for early screening or nearing ompletion, are included the folwing: **The Meanest Man in the orld**, a hilarious comedy hit arring Jack Benny; **China Girl**, n action-packed adventure story ith Gene Tierney in the title role; **The Black Swan,** Rafael Sabatini's famous novel of marauding pirates on the Spanish Main, produced in Technicolor, with Tyrone Power, Maureen O'Hara, Laird Cregar, Thomas Mitchell and a cast of hundreds; **Girl Trouble,** highly entertaining comedy-romance, co-starring Don Ameche and Joan Bennett; **Thunder Birds,** a Technicolor story of United Nations pilots, with Gene Tierney and Preston Foster in the leading rôles; **Crash Dive,** another Technicolor superfilm, starring Tyrone Power; **Life Begins at Eight-Thirty,** based on Emlyn Williams' London stage hit, "The Light of Heart," starring Ida Lupino and Monty Woolley.

At least eight Technicolor subjects will be made in all, and include spectacular musicals, stirring romance and adventure stories.

Gay, sophisticated comedies, topical "headline" dramas and thrilling mysteries are also represented in the programme.

Below are listed details of productions definitely scheduled. The studios will draw upon story material for the remainder to meet current needs of entertainment as they arise.

Tales of Manhattan, the greatest star-studded masterpiece the screen has ever seen — with a story as thrilling as its stars, replete with comedy and romance, drama and music. Charles Boyer, Rita Hayworth, Ginger Rogers, Henry Fonda, Charles Laughton, Edward G. Robinson, Paul Robeson, Ethel Waters, Rochester, and 46 noted players. Boris Morros-S. P. Eagle production, directed by Julien Duvivier.

Footlight Serenade, lavish musical with romance, spectacle, big stars and Robin and Rainger tunes. John Payne, Betty Grable, Victor Mature, Jane Wyman, James Gleason, Phil Silvers, Cobina Wright, Junr.

Iceland, gay skating musical, set in a frozen paradise. Sonja Henie, John Payne, Jack Oakie, Sammy Kaye and his Orchestra, Felix Bressart, Fritz Feld.

Orchestra Wives, a musical treat for everybody and for swing fans in particular. George Montgomery, Ann Rutherford, Glenn Miller and his Band, Lynn Bari, Carole Landis, Cesar Romero.

Girl Trouble, gay, sophisticated comedy of a society girl who becomes parlourmaid for a wager. Don Ameche, Joan Bennett, Billie Burke, Frank Craven, Helene Reynolds, Alan Dinehart.

Springtime in the Rockies, dazzling Technicolor musical with an outstanding stellar cast and glorious background. Betty Grable, John Payne, Carmen Miranda, Harry James and his Music Makers, Cesar Romero, Charlotte Greenwood, Edward Everett Horton. Music by Mack Gordon and Harry Warren.

Sonja Henie in ICELAND (20th-Fox)

Thunder Birds, timely, action-packed drama of pilots in the making, filmed in glorious Technicolor. Gene Tierney, John Sutton, Preston Foster, Jack Holt, Reginald Denny.

The Black Swan, Rafael Sabatini's immortal romance of lusty days on the Spanish Main; filmed in Technicolor. Tyrone Power, Maureen O'Hara, Laird Cregar, Thomas Mitchell, George Sanders. Directed by Henry King, master of panoramic spectacle.

China Girl, thrilling topical story of war-time China. Gene Tierney, George Montgomery, Lynn Bari, Victor McLaglen. Directed by Henry Hathaway, noted for outdoor epics.

Life Begins at Eight-thirty, based on Emlyn Williams' stage hit, "The Light of Heart." Monty Woolley, Ida Lupino, Cornel Wilde, Sara Allgood.

The Meanest Man in the World, riotous comedy from George M. Cohan's play. Jack Benny, Priscilla Lane, Rochester, Edmund Gwenn.

Crash Dive, thrilling Technicolor drama with U.S. submarine school as background. Tyrone Power, Anne Baxter, Dana Andrews, Charlie Grapewin, James Gleason. Production prepared by Darryl F. Zanuck (Colonel Signal Corps, U.S.A.). Produced by Milton Sperling (First Lieutenant U.S.M.C.R.), and directed by Archie Mayo.

The Ox-Box Incident, thrilling outdoor drama. Henry Fonda, Dana Andrews, Mary Beth Hughes, Anthony Quinn.

My Friend Flicka, Mary O'Hara's novel filmed in Technicolor. Roddy McDowall, Preston Foster, Rita Johnson, James Bell.

The Immortal Sergeant, John Brophy's best-selling story of fighting patrols in the Libyan desert. Henry Fonda, Maureen O'Hara, Thomas Mitchell, Reginald Gardiner. Directed by John Stahl.

Coney Island, lavish Technicolor spectacle with music.

The Moon is Down, thrilling picturisation of John Steinbeck's unusual war-time drama. Henry Travers, Cedric Hardwicke, Goetz von Eyeck, Laird Cregar, Lynn Bari, Doris Bowden. Directed by Irving Pichel.

Hello, Frisco, Hello, musical drama in Technicolor. Alice Faye, John Payne, Jack Oakie, June Havoc. William Perlberg producer.

Continued on page 88

Big Pictures from Pathe

Above is a small selection of Pathe's remarkable line-up of box-office subjects. (1) Buster Crabbe and Ann Corio in JUNGLE SIREN. (2) Sally Ann Howes (L.) in THURSDAY'S CHILD. (3) Gilbert Roland, Helen Gilbert and John Howard in ISLE OF MISSING MEN. (4) Wanda McKay and Bela Lugosi in BOWERY AT MIDNIGHT. (5) Ricardo Cortez and Jean Parker in TOMORROW WE LIVE

PATHE WILL RELEASE EXTENSIVE P.R.C. AND MONOGRAM HEAVY OUTPUTS

Spectacle Productions Head Big List

HIGHLIGHTED by an attractive array of Associated British hits outlined elsewhere in this issue, Pathe presents in 1943 another mammoth programme of appealing subjects produced by Monogram and Producers Releasing Corporation.

BOTH these progressive organisations are enhancing their outputs by heading them with a number of super specials on which they will spend a record sum.

THIS was agreed by the respective Boards after both companies had published successful balance sheets on the extensive business recorded throughout 1941-42.

Jean Parker and William Marshall in TO-MORROW WE LIVE (Pathe)

W. RAY JOHNSTON, President of Monogram, in a recent ble to W. J. Gell, Managing irector of Pathé, stated that plans ave been completed for 16 pic- res out of the 32 to be produced uring the year to have 40 per cent. udget increases and the remain- g 12 in the programme to have a per cent. increase. P.R.C. have me to similar arrangements.

Both concerns are actuated by an l-predominant motive to present bjects of a much higher standard quality.

With this commendable aim as e inspiring force of their produc- on policy they have already nego- ated for several valuable proper- es in the shape and form of best- lling novels and plays.

They have lined up a roster of oducers and players of excep- onal strength and first-class bility to ensure the box-office ccess of the outputs now under ay.

LAVISH PRODUCTIONS

Analysing the Monogram plans, is clear that this successful con- rn, under the very capable anagement of that veteran hibitor-producer W. Ray John- on, is out to toe the line with the st of them in the production eld. Monogram plans to produce fewer than six super-special pro- uctions, one of which is now on eighth week of shooting. It is lavish ice spectacle feature, titled **Silver Skates**, the most bitious subject ever undertaken any independent producer. It is cked by a $500,000 budget and a -week shooting schedule. Its ars are internationally famous. enny Baker, of "Mikado" fame, Goldwyn Follies," and other ts; Belita, the world's skating onder and English ice champion; atricia Morison, star of a score Paramount hits, the latest of hich was "Are Husbands Neces- ry"; Frick and Frack, a skating medy team; Irene Dare, Danny haw and other popular stars of e ice arena. Special musical ckground is highlight with mous swing bands, and a well- nown American symphony orches- a a feature. The settings are said be of the most lavish ever evised in a production of the type.

Other supers lined up are **Under orthern Lights**, Adele Buffing- on's fine story of the Canadian rairie to star John Boles and a pecially selected all star support- ng cast. **Frontier Trails**, the pic- urisation of James Fennimore ooper's immortal classic, "The Prairie." **Dangerous Money**, a best seller by John W. Forbes to star Edmund Lowe. **Rhythm Parade**, a musical extravaganza with America's Jack Payne—Ted Fio Rito with his famous New York-Hollywood dance band—the Mills Brothers, Gale Storm, Robert Lowery, Chick Chandler, Cliff Nazarro, Sugar Geise, Candy Candido, Jean Foreman, the celebrated Hollywood Florentine Garden chorus, Jan Wiley, Nils T. Granlund and Margaret Dumoht.

A scene from RHYTHM PARADE, featuring Gale Storm, Robert Lowry and Chick Chandler

On its way to this country is the special production, **Isle of Missing Men**, starring John Howard, Helen Gilbert, Alan Mowbray and Gilbert Roland.

PERSONNEL AND AUTHORS

Man-power already assigned to produce the new Monogram programme is comprised of the following personnel: Scott R. Dunlap, George W. Weeks, Sam Katzman, Lindsley Parsons, Franklin and Maurice King, A. W. Hackel and Edward Finney, while the authors who will contribute to the programme are James Fennimore Cooper, Anna Sewell, Damon Runyon, William K. Howard, Octavus Roy Cohen, Peter B. Kyne, Karl Brown, Allan Vaughan Elston, Edgar Wallace, Jack London, George Bronson Howard, Louis Apple, Harvey Brewster, Andre Lamb, Samuel Fielding, Leona Dalrymple, Talbert Josselyn, Wallace Peterson and Earl Suell.

The balance of the 1942-43 Monogram programme in which the magnetic elements of drama, comedy and action have been skilfully interwoven are:—

Four East Side Kids attractions entitled **'Neath Brooklyn Bridge Come Out Fighting, Little Mobsters** and **Grand Street Boys.** These young stars are in great demand, and their pictures have already met with repeated success at the box-office both here and in America. **The Blonde Bomber; Spell of the Tropics**, a South Sea Island musical drama; **The Gorilla Strikes** and **Bowery at Midnight,** two Bela Lugosi thriller hits; **Trail of the Yukon**, an Alaskan drama; **Kelly of the U.S.**, comedy drama; **Revenge of the Zombies**, a gripping sequel to "King of the Zombies"; **Ferry Command**, timely exploits of the famous American Eagles; **Political Pay Off**, story of graft; **Storm Out of the West, a sidelight** on the activities of the Dillinger type of gangster; **Navy Bound**, an epic theme of the American Marines in action; **Fraternity Sweetheart**, a musical romance; **You Can't Beat the Law**, an action thriller; **Blind Justice**, poignant story of divorce; **Monster in the Dark**, a super chiller; **Queen of the Honky Tonk**, a dramatic production; **Gangs of the Underworld**, action hit; **Under Sealed Orders**, story of a mystery ship; **Man's Law**, action drama; **Intelligence Bureau**, undercover agents at work; **Nearly Eighteen**, a comedy drama; **Time Bomb**, timely theme of F.B.I. work; **Below the Deadline**, a crime thriller; **Police Bullets**, a gangster comedy; **The Phantom Killer**, mystery melodrama with Joan Woodbury and Dick Purcell; **Foreign Agent**, a spy drama; **Criminal Investigator**, a mystery thriller; **War Dogs**, a human interest drama; **Lend Me Your Ear**, a comedy thriller with Joan Woodbury and James Dunn.

OUTDOOR THRILLERS

In view of the exceptional quality of the Monogram Rough Riders series starring Buck Jones. Tim McCoy and Raymond Hatton, Pathé are to distribute the six pictures on the current schedule entitled: : **Ghost Town Law, Down Texas Way, Below the Border, Forbidden Trails, Gunman From Bodie** and **Arizona Bound**, bringing the total output from Monogram up to 41 features.

Like Monogram, P.R.C. believe in performance and not promise, and within a few days of their 1943 programme announcement being received by Pathé, further news had been cabled to the effect that five pictures had already gone into production. P.R.C. are to produce six specials, the first of which is now almost completed. It is tentatively titled **Secrets of a Co-Ed.**

It has a powerful father-daughter conflict story and stars Otto Kruger, whose power at the box-office is too well experienced to need emphasis here.

***Continued on page* 88**

Columbia Top Liners

1

2

3

4

Columbia's current schedule is the most ambitious in the history of the company. Star and story values are paramount, as will be seen from the above selection of stills. (1) Janet Blair and Rosalind Russell in MY SISTER EILEEN. (2) Glenn Ford and Claire Trevor in THE DESPERADOS. (3) Marguerite Chapman and Joe E. Brown in THE DARING YOUNG MAN. (4) George Formby, Wally Patch and Edward Rigby in GET CRACKING

Greetings and Apologies

I am sorry that recently I have been unable to see our many friends in the ciné industry as often as I should have wished and I offer my apologies.

I should like to send my thanks for your co-operation, and sincere greetings and good wishes for 1943

from

for

ILFORD LIMITED, *CINE SALES DEPT* NATIONAL HOUSE, WARDOUR ST LONDON, W.1

THE TALE OF

PRODUCED

"FREEDOM RADIO"

Directed by Anthony Asquith

"SPY FOR A DAY"

Directed by Mario Zampi

"FRENCH WITHOUT TEARS"

Directed by Anthony Asquith

"UNPUBLISHED STORY"

Produced by A. Havelock-Allan

Directed by Harold French

NOEL COWARD'S

"IN WHICH WE SERVE"

Produced by Noel Coward

Directed by Noel Coward and David Le

Photography by Ronald Neame

Associate Producer: A. Havelock-Allan

TWO CITIES FILMS LIMITED

HEAD OFFICE—15, HANOVER SQUARE, LONDON, W.1 *TELEPHONES: MAYFAIR 122*

OHN R. SUTRO
DIRECTOR

LESLIE HOWARD
DIRECTOR

MAJOR A. M. SASSOON, O.B.E., M.C.
CHAIRMAN

COL. G. R. CROSFIELD, C.B.E., D.S.O., T.D.
DIRECTOR

F. DEL GIUDICE
MANAGING DIRECTOR

TWO CITIES

PRODUCTION

AURENCE OLIVIER
in
"THE DEMI PARADISE"
Anatole de Grunwald Production.
Written and Produced by
NATOLE DE GRUNWALD
Directed by
ANTHONY ASQUITH

E BROOK—CLIFFORD EVANS—JANE BAXTER
in
"THE FLEMISH FARM"
tten and Directed by JEFFREY DELL
Produced by SYDNEY BOX

st Feature film of Women at War
"THE GENTLE SEX"
Two Cities—Concanen Production
Supervising Direction
LESLIE HOWARD
AN GATES - JOAN GREENWOOD
JEAN GILLIE - JOYCE HOWARD
OSAMUND JOHN - LILLI PALMER
BARBARA WARING
and Leading Man JOHN JUSTIN

PROMISED

NOEL COWARD'S
NEW PLAY

"THIS HAPPY BREED"

A Noel Coward Production.

To be produced by
Noel Coward, David Lean, Ronald Neame

Directed by David Lean
Photography by Ronald Neame
Associate Producer: A. Havelock-Allan
They made
"IN WHICH WE SERVE"

LAURENCE OLIVIER
Star and Producer of
William Shakespeare's
"HENRY V"
Treatment by Dallas Bower

BERNARD MILES
in
"TAWNY PIPIT"
To be directed by Bernard Miles
A brilliant original story by Bernard Miles

JOHN MILLS
in
"LOG BOOK"
by Seaman Frank Laskier
Scenario written by Mary Hayley Bell

"ONE PAIR OF FEET"
to be produced by
LESLIE HOWARD
To be directed by Maurice Elvey

"LIBERTY SHIP"
From a story by Basil Woon
A Leslie Howard Production

VIVIEN LEIGH
in
"THE VALLEY OF SHADOWS"

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COLUMBIA HAS A GOLDEN HARVEST TO REAP

DESPITE THE PROBLEM of the impending "film famine" which now confronts the entire Trade, there is no doubt that in its brilliant line-up Columbia is offering a golden harvest of good things which should enable the exhibitor to reap a consistent reward throughout the year.

Indeed, the programme is the most ambitious of the Company's distinguished history, prepared at a cost which eclipses all previous budgets. It pursues a commendable policy, with which the showman will find himself in hearty accord, of catering for audiences who turn to the kinemas as a vitally stimulating medium in times of stress, and for those millions, be they war-workers, Civil Defence personnel, or Servicemen, who consider their regular visit to a kinema an essential relaxation.

Rita Hayworth in YOU WERE NEVER LOVELIER (Columbia)

A MINIMUM of 40 and a maximum of 48 top-grade Hollywood productions head Columbia's list—musicals, comedies and dramas—all with impressive star value and notable direction. In addition, **16** outdoor-action dramas are slated, and some **130** short subjects. Two Technicolor productions mark the entry of Columbia into the field of colour films.

The British production schedule is equally satisfactory. Two George Formby comedies and two Vera Lynn musicals, as well as the recently-completed Formby comedy, "Get Cracking," spell ready-made box-office attractions from the British showman's viewpoint, and should do much to alleviate the problems of the British exhibitor at the present time, whose trials and tribulations Joseph Friedman and Ben Henry, in association with Formby, have sympathetically borne in mind.

Famous star names figuring in the Columbia productions which will reach this country from Hollywood include Jean Arthur, Brian Aherne, Fred Astaire, Don Ameche, Janet Blair, Virginia Bruce, Humphrey Bogart, Linda Darnell, Melvyn Douglas, Irene Dunne, Glenn Ford, Cary Grant, Olivia de Havilland, Rita Hayworth, Sir Cedric Hardwicke, Paul Muni, Joel McCrea, Adolphe Menjou, Jack Oakie, Rosalind Russell, Edward G. Robinson, Randolph Scott, Claire Trevor, and Loretta Young.

Nor is the producer-director-writer list one whit less like a Hollywood Who's Who. George Stevens, Alexander Hall, Charles Vidor, Gregory Ratoff, William Seiter, Harry Joe Brown, B. P. Schulberg and Sam Wood are but a few of the top-line credit titles under the Columbia banner.

Marguerite Chapman and Joe E. Brown in THE DARING YOUNG MAN (Columbia)

THE LINE-UP

FOLLOWING are details of some of Columbia's outstanding productions in the new line-up:—

My Sister Eileen: This uproarious comedy of two would-be careerists trying to make the grade, both literary and theatrical, in the big city, stars Rosalind Russell, Janet Blair, and Brian Aherne. Directed by Alexander Hall, that doyen of directors, and produced by Max Gordon, it brings to the screen a stage play which has rocked Broadway with laughter for two years.

You Were Never Lovelier: Lilting musical in a South American setting, with Rita Hayworth waiting for the "right man" to come along. Fred Astaire is the man who eventually comes along, and Rita, to a singing and dancing accompaniment, blithely revises her ideas about romance. Music by Jerome Kern, played by Xavier Cugat and his Orchestra. Adolphe Menjou, heading the supporting cast, gives a brilliant performance as a conspiratorial father of three lovely daughters. Directed by William Seiter; producer, Louis F. Edelman.

Something to Shout About: A Gregory Ratoff musical with a cracker-jack cast which includes Don Ameche, Jack Oakie and Janet Blair. Special numbers composed by Cole Porter. Ratoff is reported to have put the whole bag of directorial tricks in this one.

The Commandos Strike at Dawn: A powerful starring vehicle for Paul Muni. In the supporting cast are Sir Cedric Hardwicke and Lillian Gish. Strong topical drama, telling the story of a Norwegian patriot's return to his native land as guide to a raiding party. Directed by John Farrow and produced by Lester Cowan. Many of the unusual and outstanding scenes were made with the co-operation of the Canadian Government.

A Night to Remember: Loretta Young and Brian Aherne get together to make it memorable in a novel and original mystery-comedy. A large supporting cast includes Sidney Toler and (Miss) Jeff Donnell. Direction by Richard Wallace. Producer, Sam Bischoff.

The Desperadoes: In Technicolor. Columbia's first super in Technicolor. Planned and developed on a mammoth scale, this stirring outdoor spectacle drama has a fine cast headed by Randolph Scott, Glenn Ford, Evelyn Keyes and Edgar Buchanan. The tremendous canvas offers the fullest scope for the directorial powers of Charles Vidor. Harry Joe Brown produces.

Cover Girls: In Technicolor Columbia's second Technicolor production, starring Rita Hayworth and Janet Blair, with Evelyn Keyes and Jinx Falkenburg. Here is one of the most highly-exploited films ever made by any studio, featuring as it does the attractive "cover girls" known to millions of magazine readers.

Come One, Come All: Top-grade comedy-drama, which tells the story of a girl who gets involved in war-time housing problems in Washington. Fine parts are provided for Jean Arthur and Joel McCrea and George ("Talk of the Town") Stevens produces and directs. Charles Coburn also is featured.

The American Way: The George Kaufman-Moss Hart Broadway sensation provides George Stevens with another super for production-direction. Edward Chodorov will script and stars will be announced soon.

Blitzkrieg: Thrilling drama of a member of the British Intelligence Service, taken from D. F. Manien's story with the script by Michael Hogan. Brian Aherne to star and B. P. Schulberg to produce.

The Daring Young Man: Joe E. Brown comedy under the direction of Frank Strayer. Claire Dodd supports. **Port Said**: Philip MacDonald's screen play of the American Tank Corps. Melvyn Douglas heads an all-male cast, and the production is by Harry Joe Brown. **Defence Town**: Rita Hayworth stars in a dramatic rôle with Humphrey Bogart. Story tells of a man's ambition to achieve power as suc to a wealthy socialite. Script by Dale Van Every and Edwin Justus Mayer, direction by Alexander Hall and production by Sam Bischoff.

UNITED ARTISTS PLAN ANOTHER YEAR OF RICH VARIETY

NEW CHAPLIN FILM BEING PREPARED

A YEAR OF NOTABLE PICTURES and a record of striking successes fairly summarises United Artists' 1942 achievement. A great band of producers have, throughout the year, sustained their high tradition of quality productions, serving the public with pictures covering a rich variety of subjects, with entertainment always as the guiding purpose.

CHARLES CHAPLIN'S " The Goldrush," with words and music, proved a veritable triumph; Sir Alexander Korda produced " To Be or Not to Be " and " The Jungle Book," two pictures that did outstanding business everywhere; whilst from Ealing Studios emanated a remarkable series of productions of profound national significance and wide appeal, Michael Balcon's " The Foreman Went to France," " Next of Kin," and " Went the Day Well? "—all of them immense box-office successes.

TO these Michael Balcon triumphs must be added the brilliant Will Hay comedies, " Blacksheep of Whitehall " and " The Goose Steps Out," whilst among the great successes of the year were Edward Small's " The Corsican Brothers," " Gentleman After Dark," and his delicious comedy " Twin Beds." No survey of United Artists' output would be complete which failed to underline the immensely popular Hal Roach Streamliners, which proved themselves to be real box-office everywhere.

Walt Disney Producing Air Classic

CONSIDERABLE as has been the achievement of 1942, United Artists looks with confidence to the coming year to parallel, and indeed surpass it. The strength of U.A.'s producer talent is greater than ever in its history, and now includes the formidable names of William and James Cagney, Hunt Stromberg and Jack Benny. The signing of Walt Disney, who occupies a unique position in the film Industry, is an event of which United Artists are justifiably proud. The first Disney feature to be released will be entitled "Victory Through Air Power," based upon Major Seversky's famous book.

The complete schedule of United Artists' product for this year will represent the output of such producers as Michael Balcon, Hunt Stromberg, David L. Loew and Albert Lewin, the Cinema Guild, Alexander Korda, Harry Sherman, Mayfair Productions, Hal Roach, Arnold Pressburger, Charles R. Rogers, Samuel Bronston, in addition to David O. Selznick, Charles Chaplin, the James Cagney Production produced by William Cagney, Jack Benny, Edward Small and Sol Lesser.

The following productions will comprise the definite schedule of pictures to be released through United Artists during the 1942-43 season.

Marjorie Woodworth and William Snowball in FLYING WITH MUSIC (U.A.)

The title of Charles Chaplin's new film is **Substance and Shadow**. The picture is in preparation, and details will be announced in due course.

Victory Through Air Power, a combination of live action and cartoon, is in Technicolor. The picture is based on Major Seversky's book which has won world-wide fame, Seversky being an outstanding authority on aviation warfare. The live action will include the personal appearance of Major Seversky in a unique narration form.

Two other feature films will be contributed by Walt Disney within eighteen months.

The tremendous cast of Sol Lesser's **Stage Door Canteen**, which will be delivered early in the year, includes Gracie Fields, Bette Davis, Katharine Cornell, Helen Hayes, Katharine Hepburn, Gertrude Lawrence, Tallulah Bankhead, Fredric March, and a host of others. A £500,000 production " Stage Door Canteen " will be one of the greatest pictures of the year.

EALING STUDIOS

Michael Balcon has a formidable schedule of productions for the coming year, with several pictures now nearing completion. First to be released will be **Nine Men**, written and directed by Harry Watt, based on the story of Gerald Kersh. It is a picture of outstanding topical interest, set in the Libyan desert, and dealing with a British detachment which, though surrounded, refuses honourable surrender and fights its way out to freedom. The star of the film is a newcomer, Major Lambert, strongly supported by a cast headed by Gordon Cameron Jackson, who gave such a striking performance in "The Foreman Went to France."

This will be followed by **The Bells Go Down**, starring Tommy Trinder, and a big cast headed by James Mason, and Mervyn Johns, directed by Basil Dearden. It tells the story of the A.F.S. and London's courage and humour during the worst blitz periods.

Chetnik is the drama of General Milhailovitch's guerilla struggle against the occupying Germans. Directed by Sergei Nolbandov, who directed "Ships With Wings," it has an all-star cast, which includes John Clements, Tom Walls, Godfrey Tearle, Michael Wilding and Mary Morris.

A scene from OUT OF THE FRYING PAN, with William Holden and Susan Hayward (U.A.)

Besides these three, nine other pictures are scheduled for production, namely, **My Learned Friend**, with Will Hay; **San Demetrio: London; Halfway House**; a film of the Abyssinian drama tentatively titled **Mission 101** or **Road to Addis**, and Air-Sea rescue film; a documentary about the invasion of Greece; **Fiddlers Three**, sequel to "Sailors Three," with Tommy Trinder; two pictures, the first of which is set in Glasgow during the year following the 1918 armistice, and the other dealing with an issue of national importance; and **Voice of the People**, the story of British Broadcasting.

HUNT STROMBERG

Hunt Stromberg's production programme includes the following three features: **The G-String Murders**, the famous Gypsy Rose Lee murder-mystery novel, which William Wellman will direct with Barbara Stanwyck in the starring rôle, from a screen-play written by Herman Mankiewicz; **Dishonoured Lady**, based on the famous Katharine Cornell stage hit, and filmed from a screenplay by Kettie Fringe; and **Guest in the House**, big Broadway hit of last season, to be filmed from a scenario by James Gunn.

LOEW AND LEWIN

David L. Loew and Albert Lewin have already completed production of the famous W. Somerset Maugham novel, The **Moon and Sixpence**. The production was adopted and directed by Mr. Lewin with a cast including George Sanders, Herbert Marshall, Albert Basserman, Doris Dudley, Steve Geray and Eric Blore.

Gregor Rabinovitch has in preparation **Girl from Leningrad**, a powerful and moving screen drama of the resistance of Leningrad centred on the personality of an heroic girl. Samuel Bronston will produce a dramatic picture based on the life of Jack London.

Harry Sherman's 1942-3 programme will include **Silver Queen**, co-starring George Brent and Priscilla Lane, in a fast-moving

ORE DETAILS OF UNITED ARTISTS GREAT 943 BIG PROGRAMME

am t-packed story of reckless mblers and a beautiful girl who anages to outwit them and save er sweetheart's life; **American mpire**, a stirring melodrama of e mpire-building days which llowed the American Civil War. rected by William McCann, with eston Foster, Richard Dix and eo Carrillo in the top starring les: **This Frontier**, starring ichard Dix, Jane Wyatt and Lola ane in an action-filled drama of a ilroad builder; and the glittering **uisiana Nightingale.**

Mayfair Productions will proce Frank (Bring 'Em Back live) Buck's **Jacare**, the first fullngth wild animal picture ever med in South America, deep in e wilderness of the Amazon River alley. The commentary is by ank Buck.

THE CINEMA GUILD

The roster of productions under e banner of the Cinema Guild ill include three comedies of rare arkle and wit, with exceptionally owerful casts and outstanding rectors.

I Married a Witch, co-starring eronica Lake, Frederic March a high, wide and handsome horne Smith adventure romance out a screwy witch-gal, who gets hat she wants. Directed by Rene air.

Crystal Ball, with Paulette Godrd and Ray Milland in the top ellar rôles, is a modern-day mance about a slick fortune ller, Madame Zenobia, who inlves two sweethearts in a defence ot. Directed by Elliot Nugent.

Young and Willing, starring illian Holden, Eddie Bracken, usan Hayward and Robert Benchy, is a comedy romance based on e New York stage hit, "Out of e Frying Pan." Directed and oduced by Edward H. Griffith.

Arnold Pressburger will produce o pictures for the 1942-43 film ason. The first is **Never Surnder**, with Brian Donlevy and a uge cast, powerful gripping ama about the Czech underound movement against Nazi ermany and the dramatic events hich led to the assassination of eydrich, the hangman. Fritz ang will direct.

To-morrow Never Comes is a production about which the details nd cast announcements will be ade shortly.

Charles R. Rogers will present **he Powers Girls**, a spectacular otion picture glorifying the merican Girl, starring Carole andis, Anne Shirley, Alan Mowray, plus Benny Goodman and his and and America's 50 most beautil models. Norman Z. McLeod ill direct.

HAL ROACH

Hal Roach will make available group of eight streamline omedies, of which several are eady for quick release. They are: **all In**, a sure-fire "Service" omedy with William Tracy and oe Sawyer. Directed by Kurt eumann;

William Boyd and Jane Kirby in UNDERCOVER MAN (U.A.)

The McGuerins from Brooklyn, starring William Bendix, "Wake Island" hero, and Grace Bradley in a hilarious story about two wackycab drivers and their troubles with the fair sex;

Prairie Chickens, a streamlined Western, introducing Rosemary La Planche, "Miss America 1941," in a light-hearted take of two cowboys who get mixed up with the upper crust;

Yanks Ahoy, a story of fun and laughter in which two draftees on their way to overseas service break up a Jap plot, with William Tracy, Marjorie Woodworth and Joe Sawyer in the stellar rôles;

Taxi, Mister? which brings back the rip-roaring days of the prohibition era with its gilt and glitter and gun-battles, and stars William Bendix, Grace Bradley and Joe Sawyer;

Calaboose, with Jimmy Rogers and Noah Beery, jun., in the principal starring rôles in a lighthearted romance that unreels in a Western setting and provides bang-up action and plenty of laughs; and

That Nazty Nuisance, teaming Bobby Watson, Joe Devlin, Jean Porter and Johnny Arthur in a rollicking story in which Hitler and his double-crossing side-kicks are outwitted, humiliated and "kicked in the pants" by a couple of Yanks on a tropic isle.

Six of the popular William Boyd adventure films will be released through United Artists. **Undercover Man**, which unreels its fast action on the Mexican border **Lost Canyon**, a fast-moving melodrama about the mortgage racket; **Border Patrol**, an adventure tale that involves a pack of sharp-shooting heavies in a hidden mine; **Leather Burners**, a hard-riding cowboy saga which unreels on the West plains; **Colt Comrades**, an action story of the old pioneer days; and **Hoppy Serves a Writ**, a melodrama plus in which some spectacular gun-play puts an end to big double-crossing venture.

GRIERSON SHORTS

The series of twelve shorts that United Artists will release are called **Front of Action**. They are produced by John Grierson, for the National Film Board of Canada, and have experienced a remarkable reception both in the United States and in this country. They are up-to-the-minute film documentaries about the Global War, many of them featuring Nazi newsreels captured and confiscated by the United Nations.

Besides the definite programme outlined above, additional features will come from David O. Selznick, Alexander Korda, Jack Benny and Edward Small.

It is therefore with the utmost confidence that United Artists promises the Industry and the public that during 1943 it will keep aloft its banner of quality and great entertainment.

A scene from AMERICAN EMPIRE, with Richard Dix, Leo Carillo, Preston Foster and Frances Gifford (U.A.)

International Film Renters Bill in 1943

◆

SUBJECTS FOR SHOWMANSHIP

THIS FAST-MOVING COMPANY WITH ITS EXCELLENT NAME IN THE WHOLE INDUSTRY HAVE GOOD REASON TO BE PROUD OF THEIR ACCOMPLISHMENTS DURING THE LAST YEAR AND TO LOOK FORWARD TO A PROSPEROUS 1943.

Their new programme shows initiative again and the work of a showman who has made up his mind to give the public value for its money.

The revival of **The 39 Steps**, with Robert Donat and Madeleine Carroll and the fact that this grand "money-making" film has now been granted by special licence exhibitors' quota, a fact which is making history in the British film Industry, is sure to be, at any time, a new attraction for every hall. (In this instance one can forget bars.)

Mickey Rooney, of whom it has just been announced that he has joined the Forces, and who probably for the duration will not be able to make another picture, is their next best bet on the programme, and—there is no doubt—**Yesterday's Hero** will be the same big success.

MODERNISATION

But International are not satisfied with just reviving good films. They have this unique skill to modernise subjects which they regard as important for the British entertainment world by re-editing. They took **Spellbound** in hand, a picture which was just produced when the blitz was on, and through masterly reshuffling of the story succeeded in bringing this very much Press and Trade polemised subject to an outstanding and entertaining mystery thriller for 1943. It also ranks for exhibitors' quota.

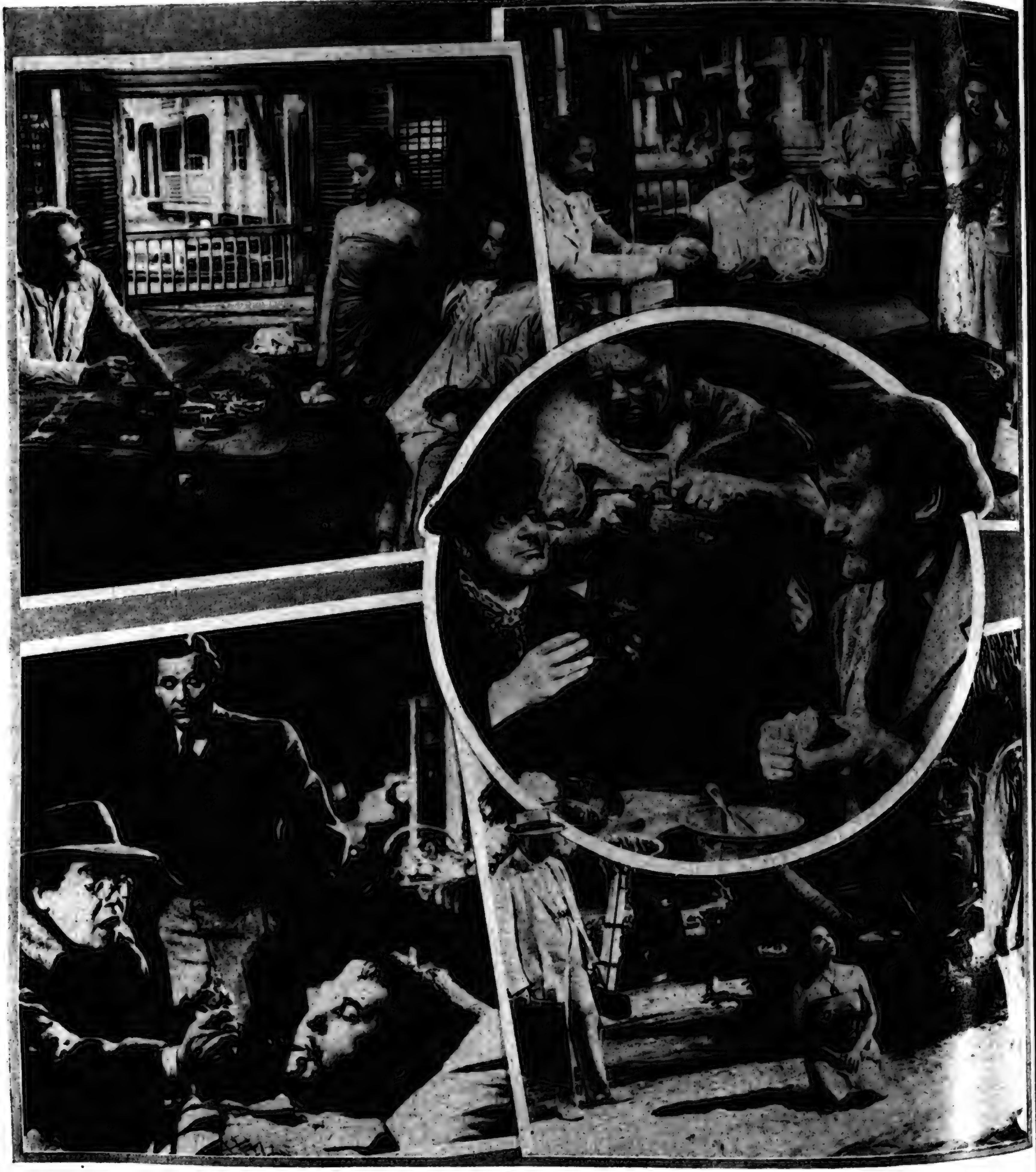
Knowing the needs of the times, International bring three real comedies back to the market. **Will Fyffe and Robb Wilton**—two fine artistes of repute all over the country—play their parts in **Spring Handicap**, this peppy-racy comedy which is bound to please the audiences.

Bulldog Jack, which takes the story from the famous "Bulldog Drummond" serial, is played by such artistes as Ralph Richardson, Jack Hulbert, Fay Wray and Claude Hulbert.

Let's Make a Night of It is a musical comedy full of charm, excitement and laughter, and is sure to attract in every programme, as our great Dance Band Leader—Joe Loss—with his radio fame, and five other dance bands of similar calibre, add to the attraction.

We can highly recommend this well-selected programme to the British exhibitors. International are members of the K.R.S.

"Moon and Sixpence"



David L. Loew—Albert Lewin's MOON AND SIXPENCE has been acclaimed as a magnificent picturisation of Somerset Maugham's world-famous novel. Starring George Sanders and Herbert Marshall, it features a cast of exceptional strength, including Doris Dudley, Eric Blore, Albert Basserman, Florence Bates, Steve Geray, Elena Verduge (United Artists).

best Wishes
for 1943

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"KING ARTHUR WAS A GENTLEMAN"
Arthur Askey, Evelyn Dall, Anne Shelton.

"WE DIVE AT DAWN"
Eric Portman, John Mills.

"IT'S THAT MAN AGAIN"
Tommy Handley, Greta Gynt, Jack Train.

"THE MAN IN GREY"
Margaret Lockwood, James Mason, Phyllis Calvert.

"MISS LONDON LTD."
Arthur Askey, Evelyn Dall, Anne Shelton.

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MAURICE OSTRER

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SBOROUGH

IN PRODUCTION

"MILLIONS LIKE US"
Eric Portman, Patricia Roc, Moore Marriott.

"DEAR OCTOPUS"
(A Paul Soskin Production)
Margaret Lockwood.

IN PREPARATION

"BEES IN PARADISE"
Arthur Askey, Anne Shelton, Jack Train.

"A WOMAN OF FRANCE"

"FANNY BY GASLIGHT"

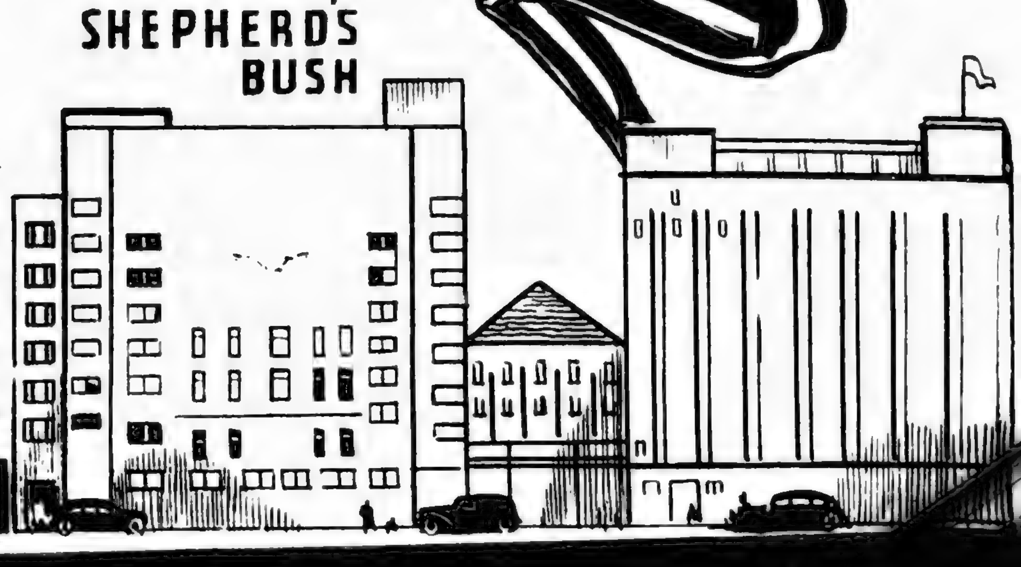
"2,000 WOMEN"

"A PLACE OF THEIR OWN"

"FIGHTER BLAKE"

"THIS BREED OF MEN"

Producer.
EDWARD BLACK



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TECHNICOLOR

1942 FEATURE PRODUCTIONS

"THE GREAT MR. HANDEL"	G.H.W. Productions
"MY GAL SAL"	Twentieth Century-Fox
"FOREST RANGERS"	Paramount
"IT'S ALL TRUE"	R.K.O.
"BLACK SWAN"	Twentieth Century-Fox
"THUNDER BIRDS"	Twentieth Century-Fox
"HAPPY GO LUCKY"	Paramount
"SPRINGTIME IN THE ROCKIES"	Twentieth Century-Fox
"LASSIE COME HOME"	Metro-Goldwyn-Mayer
"FOR WHOM THE BELL TOLLS"	Paramount
"DESPERADOES"	Columbia
"DESERT SONG"	Warner Bros.
"ARABIAN NIGHTS"	Universal
"MY FRIEND FLICKA"	Twentieth Century-Fox
"CRASH DIVE"	Twentieth Century-Fox
"DIXIE"	Paramount
"KIM"	Metro-Goldwyn-Mayer
"FRENCHMAN'S CREEK"	Paramount
"SALUTE TO MARINES"	Metro-Goldwyn-Mayer
"DU BARRY WAS A LADY"	Metro-Goldwyn-Mayer
"SALUDOS"	Walt Disney
"CONEY ISLAND"	Twentieth Century-Fox
"HELLO-FRISCO-HELLO"	Twentieth Century-Fox
"LADY IN THE DARK"	Paramount
"AMERICA"	Metro-Goldwyn-Mayer
"DR. WASSELL"	Paramount
"GRAND CANYON"	R.K.O.
"POLICE GAZETTE GIRL"	Twentieth Century-Fox
"GREENWICH VILLAGE"	Twentieth Century-Fox
"PRIVATE MISS JONES"	Metro-Goldwyn-Mayer
"VICTORY THROUGH AIR POWER"	Walt Disney
"THE LIFE AND DEATH OF COLONEL BLIMP"	Archers Film Productions

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BRITISH LION AND REPUBLIC 1943 BILL IS RECORD

Popular Westerns Clicking Box-Office

THE PHENOMENAL SUCCESS which British Lion and Republic achieved during the past year more than justified all the anticipated predictions made at the beginning of 1942. All records for this organisation have gone by the board during the past twelve months—not only as to quality and quantity in production, but also in box-office grosses.

REPUBLIC Studios, in spite of war conditions, maintained its enviable reputation. Its new policy of producing a greater number of pictures of the super class—a policy which is being developed—has been a success and has advanced the company to major status.

On the British side, S. W. Smith's return to production was signalled in sensational fashion. "Alibi" proved a ready-made winner, playing to good business all over the country, to be followed by a great and fortunate achievement in the history of British Lion —the distribution of the Two Cities film. "In Which We Serve." Never has a British film been so unanimously acclaimed by all. It had the greatest Press accorded any film.

Third in British Lion's outstanding trio of British films is the George King production "To-morrow We Live," an exceptionally powerful box-office subject boasting a vividly topical story, characterised by an big starring cast.

A scene from ICECAPADES, starring Ellen Drew and Richard Denning

Highlighting a 50-picture programme, entailing record budget figures, are at least six productions of the "super" category, which will carry big name casts, specially purchased stories and be produced on spectacular lines. Fourteen each of Republic's popular "Anniversary" and "Jubilee" productions —mainstay of many a theatre programme—are included in the new season's schedule which again will provide for a number of subjects with outdoor backgrounds. In the latter connection, a big build-up is being given to Roy Rogers, whose amazing versatility has rapidly sky-rocketed him to the position of chief contestant for Gene Autry's No. 1 Western star title.

So confident is Republic of Rogers' potential box-office value, that at least two of the eight new films this virile star is to make for 1943 release will be big feature subjects, featuring important names of radio and screen fame.

The success attending the stepping-up of the production and star support values of special Autry productions, confirmed by the public reception of **Down Mexico Way** and **Melody Ranch**, has influenced Republic to make more films of this type, two of which will be for early release in 1943. In these, well-known stars have prominent rôles in support of the famous Gene. Earliest among the new Republic films which are yet to be Trade shown are:—

First and foremost, **Flying Tigers** —Republic's biggest production to date. Starring John Wayne, John Carroll and Anna Lee, this thrilling drama is based upon a story of the dare-devil activities of the American Volunteer Group those intrepid airmen who were attached to Generalissimo Chiang Kai-shek's Chinese Army long before America's entry into the war. This much acclaimed picture carries a foreword by the Generalissimo, unique recognition from the famous warrior. Simultaneously released in America and Canada, because of its vital appeal. "Flying Tigers" is playing to unprecedented business, and Republic anticipate it will register a record gross for the Company. It is to be immediately Trade shown, and British Lion confidently expect release here to be as terrific a success as in the States.

S. W. SMITH

Icecapades Revue has an enormous starring roster of both screen and skating personalities. Heading the line-up are Ellen Drew, Richard Denning, Jerry Colonna, Barbara Jo Allen (Vera Vague), Harold Huber, Marilyn Hare, Bill Shirley, and the leading American and International Figure Skating Stars of the world, featuring Vera Hruba, Megan and Phil Taylor, Lois Dworshak, Donna Taylor, Lou Jackson, jun., Jackson and Lynam.

Republic's previous ice spectacle titled "Icecapades" had a record reception, playing to top figures. The new film has been given even better technical treatment and the studios advise it as a sure-fire musical hit.

Johnny Doughboy, starring Jane Withers, Henry Wilcoxon, Patrick Brook, William Demarest, and the Twenty-Minus Club, which included Bobby Breen, Baby Sandy, Alfafa Switzer, Spanky MacFarland, Butch and Buddy, Cora Sue Collins and Robert Coogan.

It is based upon the big song-hit of the same name. Captivating light entertainment, it is reported to be chock-full of good music, comedy and dancing. "Johnny Doughboy" marks Jane Withers' first picture for Republic.

Youth on Parade is another light-hearted musical. It has John Hubbard, Ruth Terry, Martha O'Driscoll, Tom Brown, and Lynn Merrick in the big cast. The story has a college background, filled with music, eye-appealing dances and plenty of rich humour.

Hit Parade of 1943, another of Republic's famous musical-comedy extravaganzas, is now nearing completion, and will shortly be Trade shown. 1943's "Hit Parade" will have a still greater array of stars and is being produced on a much more lavish scale. Earliest signings include John Carroll, Susan Hayward, Gail Patrick, Eve Arden, Freddie Martin and his band, Count Basie and his band and the complete cast list which will contain some of the biggest names from the screen, stage and radio world, should establish it as one of the outstanding musical comedies of the season.

The Traitor Within, an unusual type of melodrama, relating how war divides a great American family, has Don M. Marry, Jean Parker, George Cleveland and Ralph Morgan at the head of a splendid cast. This modern and human story carries a big line-up of well-known actors to portray the many colourful rôles.

Heart of the Golden West. This is the first big Roy Rogers production, and no effort has been spared to put over this actionful star for whom a great future seems assured. Apart from the costly production values, an enormous cast of established screen favourites has been assigned featured rôles. Ruth Terry plays the feminine lead; Smiley Barnette, who has a tremendous fan following of his own built up over a long sequence of screen appearances as Gene Autry's comic foil, has a big part; George "Gabby" Hayes, Rogers' constant buddy, has another. A big attraction in this film are the musical numbers, the credit for which is attributable mainly, to the Sons of the Pioneers and the Hall Johnson Choir.

That Roy Rogers is an increasingly big box-office star has had recent and ready confirmation at the great Rodeo in Madison Square, where he received more publicity in the New York newspapers than any star since Rudolph Valentino. "Heart of the Golden West" is expected to be a landmark in his rapidly rising career.

Being prepared for early production are: **Sleepy Lagoon,** which stars Judy Canova and Joe E. Brown and is based on the sensational song-hit of the same title. The famous comedians are being provided with a story, packed with laughs and hilarious situations, set against a tropical background. Others are:

Three Little Sisters stars Jane

Continued on page 86

MORE DETAILS OF BRITISH LION'S RELEASES

Continued from previous page

Withers, Mary Lee and Ruth Terry. Once again a hit tune has been purchased by Republic as the basis of a top-notch production. "Three Little-Sisters" is advised as a human, heart-warming story built around the love of three sisters for a soldier, sailor and marine. Well-known box-office names will support the young stars;

The Marines Step Out, with its ready-made box-office title, will relate the daring, thrilling exploits of the heroic Marines;

The Silent Partners, for which a strong cast is now being lined up, is set against the pleasing background of the great Southwest, with the narration packed with thrills and excitement; and

False Faces has as its theme the dramatic consequences of the undercover men and women who venture into enemy territory to secure valuable information.

RELEASES FIXED

The first release of the year for British Lion is **In Which we Serve**, the film which has already received more publicity than any other. "In Which We Serve" is universally recognised as a screen event, a picture which will rank in history as one of the outstanding films of all times. So much has been written of it—of Noel Coward's genius as producer, co-director, star, author and musical composer—of David Lean and Ronald Neame's brilliant technical collaboration—of the acting of the superlative cast, with the front-rank characterisations of John Mills, Bernard Miles, Celia Johnson, Joyce Carey, Kay Walsh—of the tremendous, yet simple story of the life of this typical destroyer—that the release of this Two Cities film on January 4 will be eagerly awaited by the whole country.

Following the release of the Noel Coward opus is Republic's **In Old California**, starring John Wayne, Binnie Barnes, Albert Dekker and Edgar Kennedy, a grand vivid and dramatic story of the wild gold-rush days, laid against a colourful background. John Wayne gives a splendid performance as a two-fisted Bostonian who goes into the lawless land of old California to make his living. Binnie Barnes has the rôle of a dance-hall girl engaged to the political big-shot of the district played by Albert Dekker. The production is lavish with magnificent shots of the wide open spaces and thrilling clashes of outlaws against the wagon trail, a fitting climax to the story which is action-packed to the end.

Other films to be generally released in the first few weeks of the year are:—

To-morrow We Live. This vividly proves that the best film plots come from life itself without resorting to fiction, this George King production is a factual story from authentic details supplied by a French patriot who escaped from Nazi occupied territory. The heroic struggle of the undaunted French patriots in "To-morrow We Live" makes authentic and thrilling entertainment. At the top of a brilliant star cast are such established favourites as John Clements, Godfrey Tearle, Hugh Sinclair, Greta Gynt, Judy Kelly, Yvonne Arnaud and Bransby Williams, all giving brilliant performances.

THE QUEEN OF SPIES

The Queen of Spies, a film which stars the inimitable Judy Canova, cannot fail to be a riot, but when one is teamed with such another famous laugh provoker as Joe E. Brown, the hilarity is terrific. Republic's "The Queen of Spies" is one of the greatest laugh-packed comedies yet to come from the enterprising Republic studios.

It strikes a topical note in being concerned with the activities of a nest of Nazi spies. The fun in this film is fast and furious, with Joe masquerading as a high Gestapo official and Judy as a kind of glorified "Mata Hari," famous spy of the last war.

TWO FROM GENE AUTRY

Booked for early 1943 release are two special Gene Autry productions. In **Call of the Canyon** he has with him his rotund side-kick Smiley Burnette as well as Joe Strauch, jun., as Tadpole, the pocket edition of Smiley Burnette's famous character, Frog. Ruth Terry, Thurston Hall and the Sons of the Pioneers are featured in this typical Autry offering. Gene has a grand array of songs which include "Call of the Canyon," "Boots and Saddle," "When it's Chilly down in Chile" and nobody can sing such a type of number better than he!

A rodeo and Wild-West show are incorporated in Gene's second special. In **Bells of Capistrano** we see Gene in what, for him, is a strange place; he is put in jail. There is trouble between two rival travelling rodeo shows, and Gene, with flying fists, along with Frog (Smiley Burnette), endeavour to put things right.

Virginia Grey is Gene's new leading lady, her first film appearance being in **The Great Zeigfeld**, since when she has appeared in more than thirty pictures. There are spectacular rodeo scenes such as have never before been filmed, and Gene has lilting musical numbers, including "Don't bite the hand that's feeding you," "Forgive me," "At Sundown" and "In Old Capistrano."

Hi Neighbour, starring Jean Parker, John Archer, Barbara Jo Allen (Vera Vague), Bill Shirley, Marylin Hare, Don Wilson, Janet Beecher, Harry "Pappy" Cheshire and Lulubelle and Scotty; is another film for immediate release This light-hearted romantic musical comedy was well received at the recent Trade show.

The Weaver Brothers and Elviry are to the fore in **The Old Homestead** with their homely type of family humour. **Sunset Serenade** is one of Roy Rogers' best films, with action, adventure and lilting ranch melodies predominant.

M-G-M BRITISH FILMS UP TO USUAL CLASS

◆

AS USUAL ,the British product of **M-G-M** is up to a high standard—better if anything.

Sabotage Agent is a Metro-Goldwyn-Mayer British production supervised by Irving Asher and directed by Harold S. Bucquet. There is every indication that this production will fully maintain the high standard already set for the British productions of the studio. Robert Donat has the leading rôle in an exciting story concerning a bomb disposal officer whose courage and ingenuity single him out for special work for the British intelligence department.

He is sent to Czecho Slovakia on what is virtually a suicidal mission, to endeavour to organise sabotage in a new and formidable poison-gas factory operating at Pilsen.

BATTLES WITH GESTAPO

How he contrives to get into the country, and his battles with the local Gestapo, as well as how he becomes an object of the suspicion of the underground movement until he finally allays their fears, adds up into one of the most thrilling and adventure-packed stories of modern times.

In addition to Donat, Valerie Hobson, Glynis Johns, Walter Rilla, Ian Fleming, Frederick Leister, Mabel Terry-Lewis and Ivor Barnard appear in the cast.

Many of the scenes in London have been taken with the co-operation of the Civil Defence authorities, and Bucquet's reputation for stark realism, so well evidenced by his production of the "Crime Does Not Pay" shorts, is a guarantee of the authenticity and thrilling factuality of the new picture.

Pathe's Five Associated British Output

ELSEWHERE WE PUBLISH DETAILS OF PATHE'S GIGANTIC AMERICAN PROGRAMME OF FIFTY-SIX ATTRACTIONS FROM THE MONOGRAM AND PRODUCERS' RELEASING CORPORATION STUDIOS.

Here are details of the appealing schedule of Associated British subjects to be produced during the first six months of 1943. A further five productions are to be announced at a later date.

Already exhibitors have had an opportunity of seeing the first of the quintet, the riotous farce, **Women Aren't Angels**, recently Trade shown with extraordinary success all over the country. It is undoubtedly the funniest film those veteran comedians, Robertson Hare and Alfred Drayton have, appeared in, and certainly the best of the Vernon Sylvaine farces, all of which have had record long runs on the West End stage. "Women Aren't Angels" is booking to a record number of theatres, including the Gaumont-British circuit.

THURSDAY'S CHILD

Another production just completed for which there has been a very receptive Press is the film version of Donald Macardle's best seller, **Thursday's Child**, with a new child star in the person of Bobby Howe's 12-year-old daughter, Sally Ann Howes. This youngster has put over a truly amazing performance in this charming story of the ups and downs of a suburban working-class family, and there can be no possible doubt that her success is assured. Wilfrid Lawson is co-starring, with a splendid supporting cast headed by Kathleen O'Regan, Eileen Bennett, Stewart Granger, Marianne Davies, Ethel Coleridge, Percy Walsh, Margaret Yarde, Anthony Holles, Felix Aylmer and Donald Shiner, Rodney Ackland directed. "Thursday's Child" was produced by John Argyle.

Third subject down for shooting on which a start is to be made in a few days is Vernon Sylvaine's timely thriller which has just concluded a successful run at the Garrick, entitled **Warn That Man.** Here is an action-packed story with strong suspense values, recognised as one of the most appealing plays of modern time. I will have a strong stellar cast an first-rate directorial credits.

Shooting on this subject will b followed by Esther McCracken's brilliantly written sequel t "Quiet Wedding," entitled **Quiet Week End,** still playing to exceptional business at Wyndham's Theatre. Pathe have no qualms about this valuable story property, and look forward t Associated British delivering a fir class successor to "Quiet Wedding," which played to big business everywhere. So far as budget is concerned it will top any figure allocated by the producers in the past on their best-produced subjects, including such pictures as "The Outsider," "The Housemaster," "Blossom Time," etc.

The fifth subject is another hilarious story especially written for the screen entitled **48 Hours Leave,** a "French Leave" type of offering, but much more spectacular. Comedy and song will be its highlights, and it cannot be denied that the title is box-office. The script abounds in wisecracks.

Continued at foot of column 4

NEW WARNER POLICY TO MAINTAIN HIGH QUALITY LEVEL

Quality, NOT Quantity

ALTHOUGH FEWER IN NUMBER, THE PICTURES EMBRACED IN WARNER BROS. PRODUCTION SCHEDULE FOR 1943 ARE EXPECTED TO GIVE THE COMPANY THE HIGHEST TOTAL OF INDIVIDUAL BOX-OFFICE SUCCESSES IN ANY YEAR OF ITS HISTORY. JACK L. WARNER HAS FACED UP TO WAR CONDITIONS BY ORDERING THE MOST DISCRIMINATING POSSIBLE USE OF TALENT AND SCREEN PROPERTIES, TO ELIMINATE THE RISK OF WASTING A STAR OR STORY.

Realignment of the studio organisation; strengthening of production personnel by the addition of twelve of the ablest producers and directors; and the policy of making each man directly responsible for the outcome of his assignment are showing important results in the calibre of pictures already completed.

"This policy was taking shape when I visited Burbank a few months ago," says Mr. Milder, in outlining his company's new season plans. "The 36 pictures we release this year will represent ideal star-and-story combinations reinforced by the creative ability of men whose records for box-office production are known to every exhibitor. Showmanship is one essential unaffected by wartime restrictions. More showmanship than ever is demanded now.

PRODUCT SHORTAGE

Milder's Warning

An important statement by Max Milder on the vital question of forthcoming product shortage in this country appears in our Special Articles Section of this issue.

Early New Year releases are headed by **Yankee Doodle Dandy,** which has broken all records in U.S.A. and repeated the performance at Warner Theatre, London, where it began on October 15 with an £370,000 War Loan premiere and has continued for the longest run that theatre has known. "Yankee Doodle Dandy" has started a vogue for an entirely new pattern in musicals — the biographical musical, combining the real-life drama of a stage or screen celebrity's career and the successes with which the artiste was associated. Plans are already set to film the life of Marilyn Miller, famous Ziegfeld star, impersonated by Joan Leslie; as well as the career of Norah Bayes, brilliant figure of the "Yankee Doodle Dandy" era, whose story will be told under the title of her most famous song, "Shine On, Harvest Moon." Ann Sheridan is listed for Miss Bayes' rôle. George Gershwin, probably the greatest popular composer of the century, will be the central character of **Rhapsody in Blue,** which will complete the biographical cycle.

SOLDIER SHOW

The top musical hit in America to-day is Irving Berlin's soldier show, **This is the Army,** for the screen rights of which Warners have made a first payment of 250,000 dollars, all profits going to the Army Emergency Relief Fund. With Jack L. Warner and Hal B. Wallis producing, and Michael Curtiz directing, its stars will be drawn from the host of famous screen, stage and radio headliners now serving with the U.S. Forces.

For years Jack L. Warner has wanted a modern version of the famous operetta, **The Desert Song,** which is being made in Technicolor. Lack of a star capable of doing vocal and dramatic justice to the rôle of the Red Shadow has always been the obstacle. Thousands were tested and rejected until five years ago it was decided to put an unknown player named Dennis Morgan under contract and groom him for the part. In that period Morgan has gradually won his way through minor rôles to stardom. Only on rare occasions has his singing voice been heard, but in "The Desert Song" he comes into his own. Honours are shared by Irene Manning, chosen as co-star after her striking debut in "Yankee Doodle Dandy." It has been directed on spectacular lines by Robert Florey, with Bruce Cabot, Lynne Overmann, Gene Lockhart, Faye Emerson and Curt Bois heading the cast.

An elaborate revue, **Thank Your Lucky Stars,** will round out the musical plans. Running through Warner's entire star roster for talent, it already lists Ann Sheridan, Humphrey Bogart, Eddie Cantor, Joan Leslie, Dennis Morgan and Dinah Shore as top-liners, with additional contributions by Bette Davis and Alexis Smith.

Fredric March in a scene from THE ADVENTURES OF MARK TWAIN

Three important assignments belong to Bette Davis, each promising outstanding results. In **Now, Voyager** Paul Henreid, new male discovery, makes his first appearance opposite her, with Claude Rains, Bonita Granville, Ilka Chase, Gladys Cooper and John Loder, directed by Irving Rapper. Next for Miss Davis is Lillian Hellman's famous play, **Watch on the Rhine,** being filmed by Herman Shumlin, who produced the original stage version in New York. Paul Lukas, star of the play, repeats the rôle opposite Miss Davis.

Still another legitimate hit has been purchased for Bette—"Old Acquaintance," by John Van Druten, to be directed by Edmund Goulding.

JESSE LASKY

Widespread interest is focussed on Jesse L. Lasky's activities. A year ago his "Sergeant York" made him the centre of spirited bidding by practically every producing organisation, but he elected to affiliate himself permanently with Warner Bros. For twelve months he has been developing **The Adventures of Mark Twain,** which, according to advance reports from the studio, will reward his efforts with another picture as remarkable as "Sergeant York." Fredric March is said to be doing a grand job with the Twain character.

One of the most valuable literary properties recently acquired is **Mission to Moscow,** the diary and records of Joseph E. Davies, formerly United States Ambassador to Soviet Russia. Ever since publication the book has commanded top place among the non-fiction of best sellers of America and England. Because of the part this work can play in cementing the understanding between the three nations, Jack L Warner is proceeding about its film adaptation with special regard for authenticity. Erskine Caldwell is preparing the script in collaboration with Mr. Davies and Maxim Litvinoff, Soviet Ambassador to U.S.A.

Among the half-dozen productions for which he will be responsible Hal B. Wallis is devoting special attention to **Air Force,** described as the company's biggest aerial thriller, and more spectacular than "Captains of the Clouds." Produced in co-operation with the United States Army Air Forces, it stars John Garfield, with Faye Emerson about the only woman in a cast that includes Gig Young, George Tobias, Arthur Kennedy, John Ridgely and Harry Cary. The fact that Howard Hawks is directing guarantees action and dramatic sensation.

TOPICAL DRAMA

Another Hal B. Wallis production certain to excite box-office activity is **Casablanca,** as timely a title as could have been chosen for a drama of Allied and Nazi agents working among the colourful and questionable hordes of Continental refugees gathered in Casablanca before the Moroccan invasion. Humphrey Bogart, Ingrid Bergman. Paul Henreid, Claude Rains, Conrad Veidt, Sydney Greenstreet, Peter Lorre and S. Z. Sakall constitute almost a record cast of headliners, while direction by Michael Curtiz has clinched it as a hit.

BOGART AT PEAK

That Humphrey Bogart is now at the peak of popularity is proved by the reception given to his 1942 releases. His new assignments should more than maintain his audience value. In addition to "Casablanca," he has completed **Across the Pacific,** with Mary Astor and Sydney Greenstreet, and is now working on **Action in the North Atlantic.** With Lloyd Bacon directing it is shaping up as the biggest sea saga yet to emerge from Burbank. Raymond Massey, Alan Hale and Julie Bishop have rôles almost as powerful as the star's.

Bogart will follow with **Men Without Country,** a story of five French convicts who overpower a Vichy captain and take into the British port the vessel on which they were being returned to an enslaved France. This is a factual exploit whose screening by Michael Curtiz promises vivid drama.

Continued on page 88

A PAGE OF LATE NEWS ABOUT RENTERS' 1943 OFFERINGS

20th Century-Fox Bill

Continued from page 77

Arctic Convoy, sea drama based on story "Half-a-Deck Harrigan." Ida Lupino and all-star cast. Walter Morosco producer.

OTHER films scheduled are: **Song of Bernadette, Porcelain Lady, Lady in Ermine, Tampico, Greenwich Village, Quota Girl, Blind Man's House, Margin for Error, Grand Street Boys, Police Gazette Girl,** and **Diplomatic Courier.**

Here are the big productions available under the new Selznick deal:

Keys of the Kingdom, A. J. Cronin's great novel, with Ingrid Bergman in the rôle of Sister Maria Veronica;

Charlotte Bronte's **Jane Eyre**, with Joan Fontaine in the title-rôle, and Robert Stevenson as director; and **Claudia**, Rose Franken's celebrated play, with Dorothy McGuire in the title-rôle.

Additional best-selling novels are in preparation for filming. Prominent amongst these are: Quentin Reynolds' "Only The Stars Are Neutral," Mackinlay Cantor's "Happy Land," Jan Henrik Marslan's "I Escaped From Hong Kong," Phil Strong's "One Destiny," and Ursula Parrott's "A Far Off Music.'

"MOTHERLAND"

Also included in the programme will, of course, be new additions to the Michael Shayne Adventure series, mystery thrillers, topical headline dramas, comedies, and the new "Dixie Dugan" series based on the popular American strip cartoons.

This new programme is rounded off with the continued release of the popular **Magic Carpet, Sports,** and **Adventures of a Newsreel Cameraman** series of shorts.

A series of two-reelers produced by Widgey Newman, under the title of **Motherland**, will also be released, depicting in delightful detail beautiful, fascinating and historical parts of the British Isles. It is also intended to distribute a further two-reeler series on the **Crime Does Not Pay** theme, featuring as the principal character "Inspector Henry, of Scotland Yard," who is already well known through radio broadcasts.

Warner Brothers

Continued from page 87

ADVENTURE based on real-life events in to-days tumult. is stressed in the new schedule. Errol Flynn's "Desperate Journey" will be followed by **Edge of Darkness** adapted from the current best-seller, showing the ruthless rule imposed upon Norway and the struggle of the people against their Nazi conquerers. Ann Sheridan, Walter Huston, Nancy Coleman and Judith Anderson are filling top rôles directed by Lewis Milestone.

George Raft, Peter Lorre and Sydney Greenstreet contribute **Background to Danger**, directed by Raoul Walsh—a revelation of Germany's efforts to draw Turkey into the war on the Axis side.

Other pictures completed include Ida Lupino, Dennis Morgan and Joan Leslie in **The Hard Way**; Errol Flynn, Alexis Smith, Jack Carson and Alan Hale in **Gentleman Jim**; George Brent and Brenda Marshall in **You Can't Escape Forever**; Ann Sheridan, Robert Cummings, Ronald Reagan and Betty Field in **King's Row**, directed by Sam Wood and due to follow "Yankee Doodle Dandy" at the Warner Theatre; and Norman Erasna's first writer-director assignment **Princess O'Rourke**, with Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman and Harry Davenport.

IN PREPARATION

In preparation are: **One More Tomorrow**, with Olivia de Havilland and Dennis Morgan; Ann Sheridan, Humphrey Bogart, John Garfield in **Deep Valley**; George Raft in **A Night at Tony Pastor's**; John Carfield in **The Patent Leather Kid**; and the prison epic by Warden Lawes, once head of the Big House, entitled **Lawes of Sing Sing.**

Cole Porter is writing the special musical numbers of **Mississippi Belle**, for production by Mark Hellinger; Casey Robinson is developing the script of Edna Ferber's **Saratoga Trunk**; Fannie Hurst's **Humouresque** is being prepared; while the year is also likely to see a full-scale dramatisation of Herman Melville's Moby Dick under the title of **Sea Devil.**

Pathe's 18 "Victories"

Continued from page 79

THE other special attractions from this lusty infant of producer organisations are: **Lady From Chungking**, a headline story of modern China, with Anna May Wong one of its stars; **Fury of the Jungle**, a thrill-packed story of inner Brazil; **A Night for Crime**, murder mystery thriller starring Glenda Farrell, Lyle Talbot, Lina Basquette and Jimmy Starr; **Queen of Burlesque**, a sensational true life-story of an American queen of burlesque; **Corregidor**, a story based on fact taken from the front pages of the national newspaper; and **The Yanks are Coming**, a musical comedy spectacle.

NEW ONES FROM VICTORY

Anna May Wong as a beautiful vampire gets a powerful stellar rôle in **The Devil's Sister**, one of the eighteen Victory attractions now in production. It will be followed by **Queen of Broadway**, starring Rochelle Hudson, Buster Crabbe and Paul Bryar, an adaptation of George Wallace Sayre's Broadway play success; **Dead Men Walk**, a mystery thriller with that character star of many major hits, George Zucco; **The City of Silent Men**, a convict drama with June Lang and Frank Albertson; **Tomorrow We Live** (tentative title), a melodrama with two great box-office favourites. Jean Parker and Ricardo Cortez.

POE CLASSIC

The Black Raven, inspired by the immortal classic by Edgar Allen Poe, with George Zucco in the chief rôle; **Boys of the Road**, a story of three modern musketeers: **Raiders of the Pacific**, thrilling sea drama; **Madagascar**, an inside story of conquest in the Far East; **Baby Face Morgan**, scintillating gangster comedy, with Robert Armstrong, Mary Carlisle and Richard Cromwell; **Permit to Kill**, an unusual story of a megalomaniac, with Barton McLane and Charlotte Winters and Lyle Talbot; **Atlantic Wolf Packs**, action thriller of the U-boat menace; **The Ghost and the Guest**, with "The Ghost Goes West" type of theme; **Prison ship**, spectacular story of the windjammer days.

Latest from Leo

Continued from page 67

LAST news of M-G-M's production in preparation in America include **Above Suspicion**, a war time drama starring Joan Crawford and Fred MacMurray. This is to be a Victor Saville production, and will be directed by Richard Thorpe.

A new Laurel and Hardy comedy, **Air Raid Wardens**, will shortly take the floor under the direction of Edward Sedgwick, with Benjamin Ziedman producing.

America, in which Spencer Tracy will be starred, is a war-worker drama directed by King Vidor.

"Gaslight," a screen version of the famous Patrick Hamilton play, stars Irene Dunne and Melvyn Douglas under the production of Arthur Hornblow.

MADAME CURIE

Two musical productions, **Girl Crazy** and **I Dood It**, are scheduled for early production. The former is an Arthur Freed production directed by Busby Berkeley, with Mickey Rooney and Judy Garland in the leading rôles.

One of the most important, and certainly one of the most interesting of the forthcoming films at the M-G-M studio will be the screen version of **Madame Curie**, widely read book by Eve Curie. Greer Garson and Walter Pidgeon, stars of "**Mrs. Miniver**," are to have the chief rôles in this biographical drama which is to be a Sidney Franklin production.

After his Rear-Admiral rôle in "Cargo of Innocents," Charles Laughton will star in a comedy-drama with a topical background. **Mr. Wookey**, which is to be a Benjamin Fineman production.

Scorched Earth, as its title suggests, is a dramatic picturisation of total war in Russia in which Walter Pidgeon will play the starring rôle. Gregory Ratoff is to direct this Joseph Pasternik production.

The starring team of "Crossroads" will again be teamed in **Starlight**, a romantic comedy, and an Arthur Hornblow production. William Powell and Hedy Lamarr will have the leading rôles.

At the end of this imposing list of films in preparation for the camera come two new ones in M-G-M's popular "Maisie" and "Thin Man" series. **Swing it Maisie**, a comedy under the production of George Haight. of course stars Ann Sothern in her well-known rôle, while **The Thin Man Goes Home** brings William Powell back in his debonair Nick Charles part, to play opposite a new Nora in the person of Irene Dunne. This detective comedy drama will be produced by Everett Riskin.

SHORTS

M-G-M has always been famous for the consistently high quality of its short subjects. The same care is being shown on these subjects as heretofore.

Spectacle Types from Paramount—*con. from page 71*

Life, has the principal part in **Five Graves to Cairo**, a story of marked originality by Charles Brackett and Billy Wilder, with the former also producing and the latter directing. Akim Tamiroff also has an important rôle in this subject.

Another big "special" on the way is **Hostages**, by Stefan Heym, dealing with the experiences of a group of persons held in Prague as hostages by the Nazis in revenge for the assassination of a Nazi lieutenant.

Dorothy Lamour may star in **Galveston**, epic spectacle of the Texas Gulf City, having as its climax the Galveston flood which took many lives and wrote a new chapter in American heroism.

The Rachel Field best-seller, **And Now To morrow**, is on the production schedule, and Ginger Rogers will probably star in this great story of two young sisters who own a mill which supports an entire New England town, and of their rivalry in love and business.

For future production is **Tahiti**, a thrilling tropical romance in which Dorothy Lamour and Alan Ladd are expected to star, marking the first time these two players have appeared together on the screen.

Robert Preston, fresh from his great success in "Wake Island," is teamed with Ellen Drew in **Night Plane from Chungking**, a thrilling melodrama about the adventures befalling an oddly assorted group of persons who journey from China to India.

An exciting story of America's campaign to defeat Nazi submarines in their attacks on Allied shipping is to be unfolded in **Caribbean Patrol**, the cast of which will be headed by Fred MacMurray and Alan Ladd.

Storm, adapted from the best-selling novel by George R. Stewart, is to be one of the studio's major productions of the year. Tentative casting assignments include Brian Donlevy and Alan Ladd.

Loretta Young is to star in **Her Heart in Her Throat**, a thrilling eerie story by Ethel Lina White, as the second picture under her recently signed agreement with Paramount.

AS WE GO TO PRESS THESE MESSAGES FROM U.S. FILM CHIEFS REACH US

THE SCREEN IS RENDERING GREAT SERVICE

From ***WILL HAYS, President, M.P.P.D.A.***

TRUE merit **lies in serving to the proportion of the need. The** past two **years have been needful years. This is particularly** true **of the Motion Picture Art-Industry, which bears manifold** burdens **and so renders manifold services.**

War pressure **has illumined the value of educational films. Military, naval and civilian forces of Democracy are instructed in the** processes **of war, and the arts of war production, by visual-oral film.** They learn **more fully in a fraction of the time otherwise required.**

Theatres **serve as continuing outlets for newsreels, Government** information, **and entertainment pictures. People the world over** now see **for themselves and hear for themselves through motion picture film. Peoples aware of purposes are peoples better able to** accomplish **those purposes.**

War **has brought stresses and strains, problems and perplexities,** but **the Motion Picture Industry has responded unfailingly.** Throughout **these hard days one thing in particular is impressive—** that **is the steadfast determination on the part of producers to recog**nise **the peculiar and sacred nature of our medium, and not to lower** the **moral values of pictures in a fictitious endeavour to accommo**date **to momentary tendencies.**

The **coming year will be fraught with many trials, but the Motion** Picture **Industry will emerge from them stronger, abler and more** effective **than ever.**

NO DISLOCATION IN U.S. PRODUCTION FORESEEN

Says JACK COHN, Vice-President, Columbia

IN my opinion there will be no fatal dislocation of motion picture production and international distribution during the coming year. Operating methods will, of course, be affected by conservation of critical materials, loss of man-power to military and other strategic Government services, and the co-operation of the Industry as a whole and its individual members in such war time activities as they are called upon to perform.

However, the American Government has recognised the essential nature of continued motion picture production, and we have every reason to be confident that sufficient materials and man-power will be allocated to the Industry to assure the continued flow of enough Hollywood product to meet the requirements of the theatres of the United Nations.

A HEALTHY SITUATION

Personally, I think this is a very healthy situation. I think that the very fact that such an Industry as ours can continue to operate in war time in so nearly normal a manner is a clear indication of the basic strength and confidence of our Government. It is a situation which could exist only in nations which KNOW they are going to win this war.

Columbia will continue to produce and deliver a varied programme of entertainment and inspirational films, while bearing in mind that no plans of private industry are nearly as important as the winning of the war. To that, everything else must be subordinated. And it will be.

WE SHALL PLAY OUR ROLE

By Major A. Warner

SINCE the start of the present war Warner Bros. have made their plans on a long-range basis, with due consideration for any eventuality in the world crisis.

As a result, despite economies and restrictions imposed by war requirements, our studios will be able to provide exhibitors in all countries with a steady flow of product for a long time to come regardless of what happens.

We are most happy, therefore, in these trying days when motion picture entertainment is so essential to the morale of both the men at the front and the workers back home, to be able to assure the kinema operators of Great Britain that Warner Bros. will continue to play their part in supplying this important need for relaxation and inspiration.

Our faith in the ultimate outcome of the struggle fills us with confidence in the future of the Industry.

"Britain Inspires Us All"

◆

Says NED DEPINET President, RKO-Radio

CONSCIOUS of its vital place in the war effort as a free and powerful instrument of a fighting democracy, the American Motion Picture Industry has undertaken to do an unparalleled job of maintaining morale both on the home and battle fronts.

The task, in view of the stringent economic and social readjustments occasioned by the war, has not been a light one. Yet, despite all difficulties encountered, the Industry has lived fully up to President Roosevelt's twice publicly stated confidence in its ability to do the job.

Although no paralysing shortages have yet been encountered, the Industry has been faced with growing curtailments in the supply of vital materials and man-power.

That these difficulties have been met and overcome without loss of time or effect is a telling tribute to the mettle of every person connected with the production and distribution of American films.

Needless to say, great inspiration has been derived here from the tenacious gallantry of the British people and the British Motion Picture Industry, which has kept its theatres open and its product rolling despite the worst that Hitler could do.

The end of the first year of American participation in the war finds RKO-Radio Pictures, in keeping with this example,

Under the inspiration of the tremendous events of the day, the studio policy governing the forthcoming product is designed to maintain a balance between pictures pertaining directly to the war and those intended to bolster morale through pure entertainment.

They are, in a sense, a salute from the American Motion Picture Industry to the courageous men and women of the British Motion Picture Industry,

14A

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"NOW, VOYAGER"

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"CASABLANCA"

Humphrey Bogart — Ingrid Bergman — Paul Henreid
Claude Rains—Sydney Greenstreet

"GENTLEMAN JIM"

Errol Flynn — Alexis Smith — Jack Carson
Alan Hale

"WATCH ON THE RHINE"

Bette Davis — Paul Lukas — Geraldine Fitzgerald

"DESERT SONG"

Dennis Morgan — Irene Manning — Bruce Cabot

"PRINCESS O'ROURKE"

Olivia de Havilland — Robert Cummings
Jane Wyman — Jack Carson

"ADVENTURES OF MARK TWAIN"

Fredric March — Alexis Smith — Donald Crisp

"NIGHT INVADER"

Anne Crawford — David Farrar

WARNER BROS.

GEARED TO THE FUTURE

IN PRODUCTION

"AIR FORCE"
John Garfield — Gig Young
George Tobias — Harry Carey

"ACTION IN THE NORTH ATLANTIC"
Humphrey Bogart—Raymond Massey
Alan Hale — Julie Bishop

"EDGE OF DARKNESS"
Errol Flynn — Ann Sheridan
Walter Huston — Nancy Coleman

"BACKGROUND TO DANGER"
George Raft — Brenda Marshall
Sydney Greenstreet — Peter Lorre

"MISSION TO MOSCOW"
From Ambassador Davies' book and private journals

"THIS IS THE ARMY"
Irving Berlin and the Original Cast
PLUS

"ONE MORE TO-MORROW"
Olivia de Havilland — Dennis Morgan

"OLD ACQUAINTANCE"
Bette Davies

"THE DARK TOWER"
Ben Lyon — Anne Crawford
David Farrar

IN PREPARATIO

"SARATOGA TRUNK
From Edna Furber's famous best-se

"LIFE OF MARILYN MILLER"
Joan Leslie

"THANK YOUR LUCKY STARS"
Eddie Cantor — Ida Lupin
Ann Sheridan — Humphrey Bogar
Dennis Morgan — Joan Lesli

"RHAPSODY IN BLUE"

"PATENT LEATHER KID"
John Garfield

"A NIGHT AT TONY PASTOR'S"
George Raft

"SHINE ON, HARVEST MOON"

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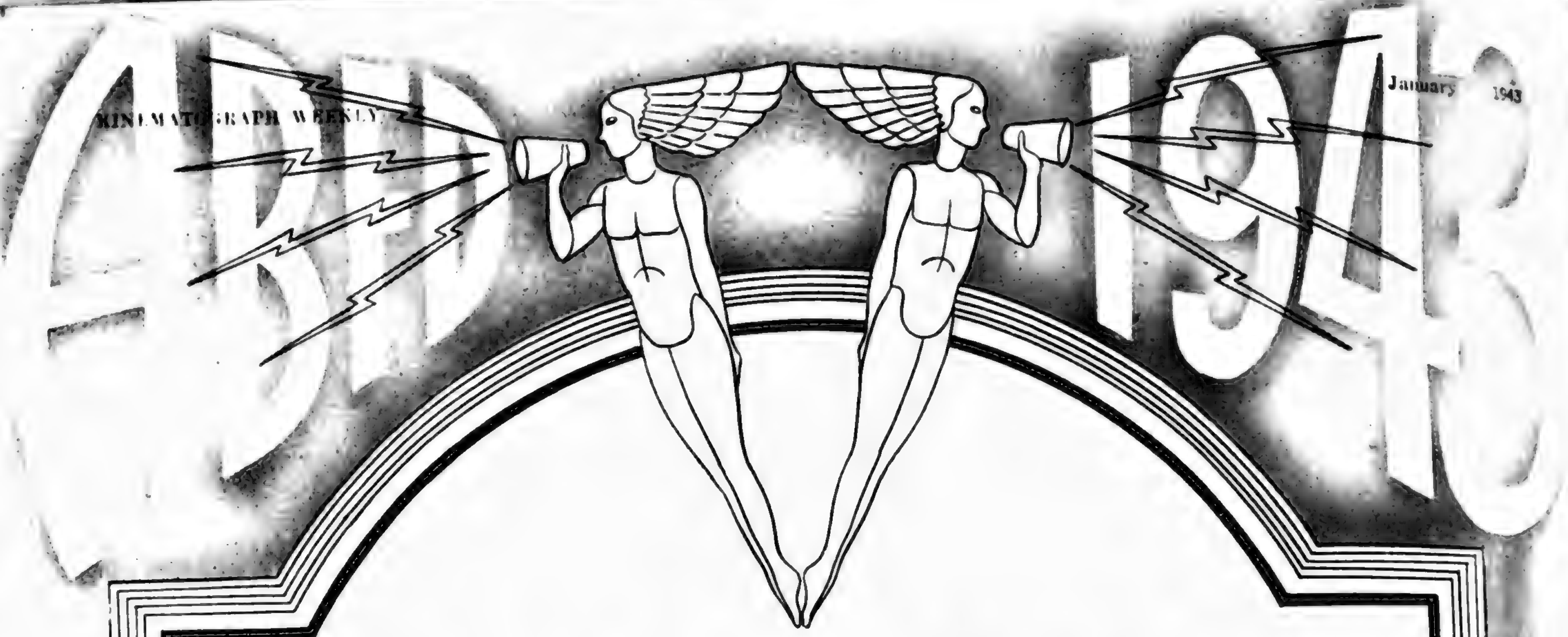

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HOLLYWOOD'S "BUSINESS AS USUAL" DID NOT DECEIVE ANYBODY

British Studios Also Make Great Stand, Refusing Extinction

A YEAR ago we were wondering how America's entry into the war would affect British production. The cessa- ion of direct production by American its on British floors could easily be fore- en; and, indeed, it has now disappeared. t it be noted in this connection that the gh quality of British films, for the first ne for many years, owes little or nothing Hollywood technical control, but is more mpletely national than ever; and let us aw yet another argument for its con- uance.

SLOWDOWN FORESEEN

Some of us twelve months ago did not hesi- te to predict a reduction in Hollywood's tput. This also did not require anything the nature of clairvoyance. For several nths after Pearl Harbour, California's ajor companies were gallantly flaunting the nner of Business As Usual; but that de- ved nobody, probably not even themselves. Maurice Ostrer, in prophesying a reduction as of the opinion that it was a big chance r British pictures. So it was; and if his recast of fifty to sixty features in 1942 was over-estimate, there is to-day, even with e disabilities, restrictions and handicaps that ist, more stability in our studios as a whole. ere has been some consolidation in finance, bject-planning and studio control; genuine cognition by the Government of the man- wer problem and reservations; and an solute halt to the commandeering of studio emises.

At the beginning of 1943 we find a decreas- g Hollywood output, which by the end of e year will probably amount to 25 per cent., d roughly the same diminution of British tput by something like 80 per cent.

It is quite plain that if the Government es up to its professions of belief in British m continuance, it cannot, in the face of a orld shortage of pictures, allow our studios be cut down any further in their operations. e prospect of more and more single-feature gramme constitutes a real peril in this spect; for it means that many halls, showing nsiderably less total footage throughout the ar, will need less British footage to fulfil eir quota obligations. It would be a disaster this can about. Rather would I see a re rigid enforcement of the quota pro- sions. or those exhibitors who turn to ngle-feature programmes will have much less use for defaulting under the Films Act.

CALIFORNIAN TIME-LAG

America's catch-up on the war—after itain's two years of it—has been the most portant problem for humanity for many onths. Our Ally's tardiness has not been in aterials, and is not in materials to-day. It much more evident psychologically. Only w is it dawning upon Hollywood, for example, at the public may not be so keen on a diet war subjects. With my incurable scent for w arguments for British screen survival, I ect another one here. We are getting Hollywood's visualisation of war-time Britain fairly frequently. It is seldom more than near-accurate, and sometimes quite grotesque. If we *must* have war-time Britain in screen stories, let us at least preserve those studios—our own—which are naturally in the position of being able to ensure authenticity, both in specific detail and in spirit.

By P. L. Mannock

Here, however, I must, at the risk of losing this auxiliary argument, reiterate my conviction that war subjects, as such, are a profound mistake. Even "In Which We Serve" is fighting the very marked prejudice against them; and it is something of a scandal to me that those studios which make them are given preferential treatment, not only for official filming facilities of all kinds, but also for the release of actors in the fighting Services.

This matter must be brought down to earth, for the first real low-down in the Press will react very unfavourably upon the Industry, and the production firms are not to blame. When stars can be borrowed at the discretion of a commanding officer and paid £250 to £400 a week, it is bad enough, from the public point of view. When the Ministry of Information, through its best Minister yet, specifically "pipes down" on war films, and when commanding officers flout this official attitude by differentiating for actors' releases *in favour* of war films the whole thing becomes a mockery. Actors should be either in the Forces or out of them. The half-and-half position to-day is invidious and open to abuse when it comes to granting extended leave.

BOUQUETS FOR DIRECTORS

The same principle is applicable to directors also; but here the position seems much more regulated, probably because it is recognised that the supply of directors is limited, and the demand limited also. It is perhaps a fitting moment to congratulate British directors as a whole upon their efficiency. Never was their technical and creative level so high, in spite of the fact that two or three of the most brilliant men the Industry has ever had have not been active in British studios for some time. I am thinking of the general feature output; but it would be wrong not to praise the splendid product of the younger school trained in documentary work and now doing such valuable Government work for the Services and Ministries. It is from their ranks that we must inevitably draw much of the directorial personnel after the war. And while on the subject of directors, it is not generally known what excellent quiet service is being done in the propaganda picture field by some of the Old Guard of British directors—men who must have been regarded by many as having "dropped out." They have turned to the war time "short" with marked success.

Rationalisation of our studios, by closer co-operation in the sharing of resources and man-power, has made some progress, but the full spirit of mutual aid has not yet been realised, though the contacts with organised labour and its often exacting demands have somewhat improved. The Producers' Association, the obvious body for such discussions, had been enormously strengthened in power and prestige by the accession of C. M. Woolf as chairman. In "C. M." the British studio has lost probably the best and most powerful friend it ever had. If and when the inside facts of our studio history come to be recorded, the support of "C. M.," time after time, will be found to have been the salvation of many a production project, and often a dramatic salvation. His passing is a particularly serious loss to the Producers' Association, inasmuch as he invested that body with an authority it never possessed before.

A DOUBLE BULL'S-EYE

Awards, laurels, "Oscars" and other palm-giving habits do not impress me in general! But the U.S. Board of Review's selections are on a different plane from most; and in choosing "In Which We Serve" and "One of Our Aircraft Is Missing," two British pictures, as the two top films of 1942, this home Industry of ours has been paid an unprecedented compliment.

Both war films? Yes; but exceptional pictures to extort the admiration of the most rabid non-war picture advocate. These two stories have been acclaimed, not because of their war backgrounds, but in spite of it.

In 1942

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DIRECTING
"THE MAN IN GREY"

(SCREENPLAY: MARGARET KENNEDY—LESLIE ARLISS)

with

MARGARET LOCKWOOD **JAMES MASON** **PHYLLIS CALVERT** **STEWART GRANGER**

FOR

GAINSBOROUGH PICTURES

1942 SURVEY OF BRITISH STUDIOS

They Survive Loss of One Half Floor Space, Eighty per cent. of their Technicians, BUT

WIN FIRST AND SECOND PLACES IN AMERICA'S 1942 POLL

By H. CHEVALIER, A.R.P.S., A.S.E., F.P.S.

The "Kine." Studio Correspondent who has just joined the R.A.F.

IN THE MIDST OF THE MOST TERRIBLE WAR THE WORLD HAS EVER KNOWN, CIRCUMVENTED AS WE ARE BY ITS GRIM REALITY, LITTLE THOUGHT IS GIVEN TO THE SURVIVAL OF BRITISH FILM PRODUCTION.

Regimentation of man-power, fuel restriction, lack of materials, shortage of stock, impossibility of replacing equipment, lack of stars and actors, and the blackout have during three years of war strained our film production resources to the limit. The sacrifices of the Industry have been enormous, but how many connected with the Trade, apart from uninformed outside quarters, know what the Industry has faced during the past thirty-six months?

To-day, over one half of our production space has disappeared. Technical personnel has dropped from 3,000 to a new low of 800, many of whom are unskilled, so that the true figure is nearer 500, and that includes laboratory technicians.

We entered the war with 22 *studios having* 65 *sound stages and* 647,652 *square feet of production floor space.*

We face 1943, *and the fourth year of war, with only nine studios with* 30 *sound stages and* 316,950 *square feet of production floor space.*

In a nutshell, we have lost 13 *studios,* 35 *sound stages and* 330,702 *square feet of production floor space. This will probably come as a shock to most of the Trade.*

The majority of the lost studios will never reopen, and most of those still working have suffered from the hands of the Luftwaffe. All are operating under crowded conditions, until actors and technicians wonder if they are working in lunatic asylums.

TAKING A BACK SEAT

In one studio with a magnificent record for British films insurance clerks, aircraft workers, etc., mingle with the actors technicians and film big shots in the passageways, utilise the greater part of the office, workshops and dressing-room accommodation, and any transport or workshop space the producers require takes second place to "vital" war work transport, and then one hears fans complaining of minor defects in British war-time films.

On the other hand, walking through the dreary, almost deserted corridors of one of our biggest studios it is difficult to believe there is £90,000,000 sunk in the British film business, much of it in vital equipment which is rusting and deteriorating in forgotten corners, while food, aircraft work, insurance workers and other things take their place on floors where pictures have been made that put the British film in the forefront in the world's cinemas.

This review of what has happened to British film production reads like a dreary epitaph prepared for a dying industry, but behind it all there is a spirit that is and has been determined not to be beaten by the Luftwaffe or the British Government, a spirit that has made possible the production of world hits. The greater the difficulty the greater has been the triumph of British film production.

A PROUD PERFORMANCE

Hollywood, as well as this country, should pay tribute to the British film Industry, which, during those dark and terrible days of 1940-41, when the Luftwaffe, making their nightly terror raids, sowed horror and misery among our people, when studios and dressing blocks roared skyward lit as torches for bombers seeking vital targets, with bombs smashing down on studio and adjacent property, and everyone, stars, technicians, and producers, worked like galley slaves, first to save the studios and then next day prevent a hold-up in production.

It was that amazing spirit of co-operation that went into the making of such films as "Pimpernel Smith," "Night Train to Munich," "Dangerous Moonlight," with its unforgettable Warsaw Concerto, "Love on the Dole," one of the greatest films ever made, "Gaslight," "Quiet Wedding"—during the making of which the first British studio workers to lose their lives through daylight bombing of studios were killed—and "Kipps," whose cost was skyrocketed by hold-ups due to incessant daylight alerts; and "This England" (made during the Battle of Britain), whose cast and technicians had a party whenever they managed to shoot an exterior without a siren, a plane or gunfire ruining the scene!

What a triumph for the Industry, who, during this past year, when the course of the war brought grimmer and ever grimmer tidings and gloom settled over the land, that films of the calibre of "In Which We Serve," "One of our Aircraft is Missing" (which gained first and second place in the American poll)—high praise indeed—"The First of the Few," "Young Mr. Pitt," and "Thunder Rock" could be made. What further proof was required that our Industry can equal Hollywood even though the latter did not live under the ever-present threat of bombing.

TECHNICAL ADVANCES

Even this triumph of picture-making is not the whole story. During the same period great technical advances were made, many of them monuments to ingenuity, at a time when materials were strictly rationed. Ealing Studios easily led the field. Michael Balcon, when he launched his war-time production programme, gave his technical staff the toughest assignment ever handed out. This was no Hollywood with everything easily obtainable, yet the films called for some of the biggest special effects scenes ever undertaken in our studios.

By his encouragement Michael Balcon, together with his studio supervisor, John Croydon, and Sidney Howell put British trick work back on top again.

Laboratories vied with each other in surmounting their own particular brand of tribulations. Processing equipment had to be renewed and everything needed in the renewal had an embargo placed upon it. But they schemed and wangled, and each made some outstanding contribution to the technical side. Olympic led the field with their "Atensification," which made such a great contribution to war-time studio filming. Witness the blackout scenes in "Unpublished Story," the best yet photographed. There was also the "Olympax" print protection method.

LABORATORY FEATS

But the feat of which the labs. are justly proud is the manner they have been able to maintain pre-war service and quality. I take my hat off to the night staffs, who, desepite blitzes, difficulties of travel and strain, processed the daily rushes and had them at the studios the next morning. Sometimes they arrived a little late, but they did arrive, often to the great surprise of the studios, for many of our labs. are situated in some of the most heavily bombed areas in London. Too often for comfort, lab. night technicians played the dual role of fire fighters and negative print processors. The Trade neither knew or cared—it had its own troubles.

Many of the art directors adopted methods long advocated by the KINE. All worked miracles with bits and pieces of this and that left over from previous pictures. Paul Sheriff and Carmen Dillon proved themselves to be the first to grasp a new technique which, by

Continued on page 96

Lance
COMFORT

BRITISH STUDIOS: 1942 SURVEY

Continued from Page 94

simple means, photographically equalled elaborate and costly settings. This was a major step in war-time filming, for the whole visual effect is governed by the type of setting.

Other art directors were quick to learn and advance the technique which has enabled British films to equal its rival product. It has surely proved that sound box-office product does not imply costly settings and untold numbers of hangers on.

This war has given many an actor a great chance as the man-power restrictions became harsher, and stars and studio personnel joined the Forces. It also gave producers the greatest headache they are ever likely to have, facing up to that same problem, shortage of stars actors, technicians, to say nothing of "crowd artistes," studio space and rationing.

FALSE NEWSREELS POLICY

In the midst of all this came the battle for control of kinemas and studios. The entrance of A. J. Rank into the Industry on a big scale was the biggest sensation of the past three years. What effect this had on production is not very apparent, but there is a feeling running through the Industry that one day this somewhat mysterious figure may have the final say in British production.

That is a thing of the future, but the entrance of Rank into big-time film business has kept British production in British hands at a time when everything pointed to its final slide into foreign ownership.

But without doubt the most fantastic event of this war in the film world which has had enormous repercussions outside is the Battle of the Newsreels. At a time when we needed every effort put forward to aid our foreign prestige, when Goebbels was straining every nerve to belittle our war aims and show us up as a decadent nation, several of our newsreels, together with the M. of I., were short-sighted enough to retain a policy of newsreel-rota coverage, the most damnable film scheme that has been devised in this war, that has almost killed initiative in the field where it is most needed.

The Nazi Department of Propaganda has made hundreds of millions of feet of newsreels, rushed them out into the world market, and had them on the screen before we had ever passed the first censor with our side of the story. By some strange coincidence, every possible difficulty has been placed in the way of those who gather and screen our side of this "War of Freedom," whilst the Nazis have used every possible camera captured (they have many of ours and some of our best lenses) or manufactured to film their aspects of the war.

CORRECTION AND EXPLANATION

[*Our correspondent is, of course, entitled to his personal opinions on this matter, but we should point out that his facts are not accurate. The rota system is not an invention by the newsreel companies, who would prefer to retain their own sense of initiative and news exclusives.*

The rota system is insisted on by the Service Departments and by the Ministry of Information. In fact, Government interference and control of the newsreels is in some ways more severe than over the Press or radio. The Service Departments will only deal with responsible associations and not with individual newsreels or newspapers. It is also, with the thousands of miles over which this war is being fought, manifestly impossible to have five different cameramen representing the five competing newsreels in hundreds of places where battles are being fought or where news breaks at any time. There must be some form of co-ordinated control.

The newspapers take the services of the five great news agencies, in addition to having special correspondents (WHOM THEY SHARE WITH OTHER PAPERS) *accredited to the Service Departments, and alone permitted by the Service Departments.*

If the news agencies were withdrawn, it would be virtually impossible for newspapers to publish or newsreels to be produced. The alternative would be a regimented "Government Hand-out" sheet or newsreel—which is precisely what is happening in the Totalitarian countries.

The initiative of the newsreels is retained by their individual treatment of the material commonly available and in the commentary which, subject to questions of national security, are as free in opinion and expression as the leading articles of our newspapers.

In point of fact, British newsreels circulating in foreign neutral countries, as well as in the Empire, stand high in reputation for accuracy and pictorial presentation. They are, too, sold on commercial terms and unsubsidised. The German propaganda Ministry, even by giving away thousands of feet for propaganda purposes, has a mere fraction of the prestige and influence of the British newsreels compiled by aid of the rota system.—EDITOR, KINE. WEEKLY.]

Great blame can be placed on Service Departments of this country, who, while they got together their own film units, prevented the newsreels from filming great sea, land and air battles and our bombing raids on Germany and her allies.

For three years we and the world waited for the first pictures of night bombing of Axis Powers because the Air Ministry would not allow newsreel cameramen to fly with our bombers, during the period when they were forming their own film unit, giving the most absurd reasons for their amazing stubbornness. During that same period we were making special newsreels for the foreign market which became the most futile of all our war propaganda efforts, and heaven knows, our efforts have been puerile enough in that field.

These foreign newsreels were and are issued in no fewer than ten foreign languages each week, and hit the screens of 26 countries. This was a golden opportunity to present the world with our war aims, but the material available lacked pep and vigour and the real events of the air war on Hitlerite Germany. This without doubt is the blackest phase of our film production business.

WASTE OF STOCK

Thousands of millions of feet of celluloid have been used in this country and labs. have been swamped with the processing of training shorts, on M. of I. shorts which became at one time the most incredible farce in the history of British films, on this don't, that do, and the other, and while all sane people of our Industry, both in production, newsreel and theatre operation, begged for propaganda films and newsreels that contained real news, efficient workmanship, credible and sensible stories, the Newsreel *v.* M. of I. *v.* Services *v.* propaganda war continued.

As we enter 1943 with the cameramen in three Services, our film departments, together with our newsreel cameramen and those of the Russian, Chinese and our American Allies operating on the world war fronts, where is the material that would present us and the rest of the civilised world a true picture of this war?

It is incredible at a time when the producers of our entertainment films are so successfully overcoming their innumerable difficulties and making such strides that our newsreels, at one time the acknowledged world leaders, have stagnated to the extent they have during the past three years. Censorship, fantastic short-sightedness on the part of the M. of I. films division and Service departments, lack of competition between newsreels and sheer laziness have all contributed to this impossible and almost unbelievable position.

Perhaps the one bright feature of this side of the survey is that of documentary production. Our documentaries now lead the world in technique, subject and story.

Production in British studios has been steadily maintained throughout the year, but is almost certain to drop during the next twelve months as difficulties mount steadily up.

One stage has been used at Pinewood by the Services and Crown Films, and Wembley for trick work by Ealing Studios.

Here are the figures for 1939-40, 1941, 1942:—

	1939-40	1941	1942
Denham	8	15	14
Ealing	6	8	8
Gaumont-British	8	5	4
Gainsborough	3	—	4
Highbury	2	1	1
Riverside	3	—	9
Rock	4	9	7
Warners	3	5	6
Welwyn	3	7	7

Total British film production during the years 1939-42:—

1939	1940	1941	1942
87	55	56	60

On the financial side the amount of new capital invested steadily declined during the period 1939-41. This year, however, it shows a marked advance.

1939	... **Capital involved** ...	£381,690
1940	... ,, ,, ...	20,100
1941	... ,, ,, ...	20,300
1942	... ,, ,, ...	139,950

Greetings and Best Wishes

from

Leslie Howard

LESLIE HOWARD PRODUCTIONS

gave you

1941 "PIMPERNEL SMITH"

1942 "THE FIRST OF THE FEW"

Their 1943 Productions include

"THE GENTLE SEX"
"ONE PAIR OF FEET"
"LIBERTY SHIP"

in conjunction with
TWO CITIES FILMS LTD.

GREETINGS *from*

to OUR COLLABORATORS *in* 1942

Elsie Alder
Joe Allen
John Arnold
Pat Arnold

E. Bagley
Harold
J. Bat
Dr. C
F. B
Geo
Joa
Ar
Joa
Tor
Fran

Rita C
J. Card
Roger Ch
Michael Ch
Cecil Cooney
Betty Curtis
W. Cusack

Dillon Damen

Fred D
P

astwood
rk Evans
Jim Evans

Ernest Gasse
Allan Gra

Dorrie
Harold
Anne Hea
William He
Sid Hill
Erwin Hillier
rothy Holloway
orne
eiss

Mrs. J
James Jordon

George
G. McCallum
John McLeod
G. Minassion
Thelma Myers

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Perinal
E. Pizey
David Powell

R. Rayner
Phyllis Ros

rne
Leonard Short

Margaret Sibley
Patricia Smith
ida Steiger
Stevens
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Streeter
sworth

R n
A.

W.
Vivi
H.
Fra
T n

all departand individ- at the studios and on location who have helped to make our films.

Michael POWELL *and*

The ARCHERS Film

THE ARCHERS

to THE EXHIBITORS *in* 1943

with [illegible] *uctions*

ANTON WA[illegible]GER LIVESEY

The

LIF[illegible] DEATH *of* CO[illegible]MP

in T[illegible]*icolor*

RAL[illegible]ON

[illegible]*e* S[illegible]FLE[illegible]

GIE WITHER[illegible]ESMOND KN[illegible]

WRIT[illegible]RECTED by VERNON SEWELL and GO[illegible]SLEY

[illegible]CIATE PRODUCER RALPH RICHAR[illegible]

[illegible]*phant Succe*[illegible]

ONE *of* OUR AIRCRAFT *is* MISSING

Emeric PRESSBURGER

PRODUCTIONS Limited

Flanagan & Allen.

IT'S

BRITISH NATOINAL

NOW!

DIRECTION: BARNEY JACOBS LTD.

"This Happy Breed"

(1) Noel Coward, who wrote THIS HAPPY BREED, his new subject that Two Cities will film at Denham, and his co-producers ; (2) David Lean, who will direct the film, and (3) Ronald Neame, who is also director of photography. Anthony Havelock-Allan is associate producer. These are the team that made IN WHICH WE SERVE

A British National Foursome

Four British National films of the top flight will be presented early in the New Year by Anglo-American. (1) Claude Hulbert and Manning Whiley in THE DUMMY TALKS. (2) Sydney Howard in the John Baxter production WHEN WE ARE MARRIED. (3) Arthur Lucan in a new OLD MOTHER RILEY adventure. (4) Flanagan and Allen in THEATRE ROYAL, another John Baxter production

WAR FILMS SHOULD BE GIVEN A REST AS POPULAR SUBJECTS

* *

Finding a Formula for Profit Pictures Based on the New World to Come

IN which is related the Strange Case of Old Mother Riley, who found the way to marry the Old Man of Entertainment to the Youngster Propaganda and produce (Box-Office) results

By John Baxter

RETICENCE can be more voluble and valuable than garrulity; reserve more clamorous and glamorous than blatancy. We in the film Trade like our publicity noisy, uproarious and strident. We underline it, put it in black type and capital letters, and shout it from the housetops just so that it can be recognised as publicity, just so that it may not be overlooked. Ballyhoo is all right in its place. Yet propaganda is none the less effective because it is unobtrusive—on the contrary. Although British National have decided to give war films a rest and are concentrating on pictures with a definite entertainment appeal, I do not believe that the public is really tired of war films as war films.

Given a good story where a background of war is essential, the public will still enjoy it. There is no prejudice against war subjects other than the prejudice we ourselves have created, although we are constantly up against the problems that to-day's headlines, however exciting, are as dead as Queen Anne by the time a filmic dramatisation of them reaches the screen—even, sometimes, with newsreels.

What they do object to is blatant propaganda they have to pay good money to sit through night after night and, because they have had this obvious propaganda served up in most of the war films, they are naturally suspicious of all war pictures and prefer to go to the kinema where they can, with the exception of the Ministry shorts, get away from it for a time.

BLATANCY

Look at the spate of pictures on the underground movement, made invariably with the co-operation of one or other of the Free Governments in this country, and, therefore, neglecting the dramatic possibilities for the propaganda potentialities. We have had the underground movements in France, Belgium, Holland, Norway, Czecho-Slovakia and Heaven knows where else, until it is a wonder the directors are not calling "Stand clear of the doors, please" instead of "Camera."

Although British National does not intend to make any war films for the present, we would be lacking in our duty to the country if we were to omit propaganda from our films entirely. It will be there, and it will carry its message, but the picturegoer will not realise it, and therefore he or she will have no grouse and will go away content, but with the propaganda seed planted in their mind to gain fruition later.

SUBTLETY

Take a simple case—the new Lucan and McShane "Old Mother Riley, Detective." It is a wildly uproarious and improbable farce made for the masses and masses of Riley fans. By the greatest stretch of imagination it could not be called propaganda, but it is a tussle between the old lady and the black marketeers, in which, of course, she comes off triumphant and the crooks are given their just deserts. This, I contend, is more likely to deter the masses from black market dealings than all the stories of huge fines that appear regularly in the papers, but no one could say that it was propaganda, because the propaganda is too well concealed.

INFILTRATION

"Love on the Dole" was propaganda, but again it was of the type that was unnoticeable and therefore acceptable. The Beveridge Report is an answer to the plea expressed in that subject. "The Shipbuilders," by showing in fictional form how near our shipping industry was to total extinction, is tremendous propaganda . . . probably, as we live by our shipping, the greatest propaganda subject yet offered, but no one seeing the picture will realise that, though they will go away determined, they will see that the dangers depicted in the picture will never arise again. And so it goes on Propaganda of the obtrusive type has practically killed the war film. We must take care that it does not get to a point where it kills the business.

CHANGE IN TASTE

The man who could be sure of trends and changes in public taste would have no need to work for a living. At the best, we can only guess, for it is not always on grounds of logic that public taste takes a sudden and quite unforeseen turn. At a venture, however, I would say that the type of picture needed for 1943, a year which our Prime Minister has warned us is to be one of hardship and sacrifice, is something more than escapist entertainment.

I believe that the public will flock to the kinema that gives them pictures with a promise of the better times that are to come, pictures that will show them just what we are fighting for, pictures with a glimpse of the better world we all envisage after these sacrifices and hardships are through, pictures that will spur them on to fresh effort and endeavour because they hold out hope and compensation for all they have suffered—and what better propaganda could you have than that ?

"THE DEMI-PARADISE"

directed
by
ANTHONY
ASQUITH

written and produced
by
ANATOLE
DE GRUNWALD

A TWO CITIES FILM

THE ART OF STORY CHOICE

AN IMPORTANT AND LEADING ELEMENT IN PRODUCTION

By Filippo Giudice

IT is generally known that a film without a sound story is not considered a good picture. If the production is technically perfect the fact still remains that the film will not be recognised as successful.

When I say successful, I do not mean a financial success. A film correctly distributed and advertised may be a financial success.

But the object of this article is not to prove this statement. I am only going to deal with the choice of stories.

The choice of a story is obviously connected with the producer's personal flair for recognising good stories. It is difficult to draw up any rule in the matter of selection. But certain elements can be indicated as indispensable and common to all. I do not claim that the following ones cover every point of view. There can be many other suggestions for making a choice, but I think it would be difficult not to recognise that the following are the indispensable ones.

THREE GOLDEN RULES

They are not new, but it is always wise to refresh our minds by laying them before us when anyone connected with the responsibility of choosing a story has to make a decision.

1. A story which cannot be told in ten minutes in order to establish the idea of the plot is very rarely a good one. I would not share any responsibility for the production of a story which needs endless telling.

2. A story should not depend upon situations, but the latter have to spring from it. A good story generally gives the writers great opportunities for creating situations.

3. Some films have stories but still are bad films. That is undoubtedly the fault of those responsible for the choice. If the story is not interesting in itself, this is also the producer's fault. If there is a story which is not so exciting, good craftsmen and artistes can still make a good film of it, whilst if there is practically no story, a production, although handled by experts of high standing, remain only a success of technique.

From my recent and quite extensive experiences, the average audience coming out from picture houses after a well-produced film without a good story: If comedy, "Very amusing, but how much money has been spent in the telling of it"; or if it is a drama: "I could not understand it."

I would prefer to hear "It was a good story" and, better still, "and was well produced."

This is the reason why the people responsible for the making of films need not be so concerned about so-called "entertainment" which, in any case, can be given with supporting programmes of second-features or shorts, etc., but they have to be extremely careful when they are choosing the story for a feature film.

A GREAT WEAPON

The kinema to-day is one of the greatest weapons for spreading culture and propaganda.

My attention is centred only on first-feature films, and I honestly think that all of us connected with the film business, and especially those who choose subjects, have to feel the great responsibility we now have when we come to the point of deciding what story should be presented to the film public, which is asking for entertainment, but which is much cleverer and more endowed with common sense than we think.

TWO famous producers in British Studios point out in these two articles how the real artiste, not the financier, is making a better reputation for our product.

WORKMANSHIP, OR CASH?

OUSTING THE "KNOW-ALLS" WITH ONLY CHEQUES

By Anatole de Grunwald

A GREAT change is taking place in film production—a welcome change. The creative element, the artistes and technicians, are slowly ousting the egotistical, old-fashioned showmen and the so-called men of business.

The producer of yesterday—with his loud suits, his alleged flair for public taste, and his tiresome eccentricities—is slowly having to give way to men who are masters of their craft.

So is the man only interested in deals and percentages. Not that there is no room left in film production for the good business man. Let him look after the accounts; let him work out the budgets; let him keep a check on costs—but for God's sake don't let him come near the script conference or the studio floor.

ECONOMIC ARTISTRY

Such men as Preston Sturges, John Ford, William Wyler in America, and Leslie Howard, or Michael Powell in Britain no longer tolerate the irksome old-fashioned dated methods and formulas which once ruled film production, and which held the Industry back for years. They know what they want—and they know how to get the best possible results. The method of the artiste will always prove the most economical and the most likely to bring beneficial results in the long run.

In addition, a new school of film men—in British studios, people such as Anthony Asquith, Carol Reed, David Lean, Gilliat and Launder, Cavalcanti, Charles Friend—are rapidly assuming key positions, from which they can have their say on film making. All these people are not only in films for what they can get out of it—but because they BELIEVE in the kinema, and are prepared to donate to it all their creative ability. They are artistes and technicians.

Yes, artistes, I repeat—for I think it is high time we stopped being ashamed of such words as "artistes." How much better to be an artiste than a loud-mouthed exhibitionIST; how much better to believe whole-heartedly in what you are doing than to turn out rubbish.

THE GIFT OF "THINKING"

There are still infantile-minded people in our Industry who are terrified of "thought." To them—perhaps because they themselves have never thought—it seems a rather dangerous business—quite unnecessary in the manufacture of tinned celluloid. But the public—our masters—are no longer prepared to tolerate films which are "empty," films which have no thought behind them. So let all those who believe that worn-out formulas will do beware. The day of the formula and the platitude is past.

The art of the kinema demands something more—it demands artistry and courage, and ideas and more ideas. Times are changing—and we must move with the times. Ours is, perhaps, the most powerful thought-moulding medium of the day.

Ours is a great responsibility—but ours is a glorious future. We should welcome the best possible brains in our Industry—and we should do everything in our power to encourage and help all those artistes and technicians who are battling for the betterment of the kinema.

. . . As for those who insist that boy must kiss girl in the last shot of the picture, let them get on or get out—preferably OUT.

GREETINGS

and

BEST WISHES for SUCCESS in THE

NEW YEAR

with

MARCEL

HELLMAN

current release successes

JEANNIE • TALK About JACQUELINE

SECRET MISSION

plus
TWO BIG SUBJECTS IN PREPARATION

THEY MET IN the DARK

The BARBARIAN

BOTH PRODUCTIONS with ALL-STAR CAST

MARCEL HELLMAN PRODUCTIONS • DENHAM STUDIOS • DENHAM

Smaller British Output but Quality of our Pictures Has Never Been Better; This in Face of Manifold Difficulties and Rising Costs

SINCE September, 1939, we have heard a great deal about the difficulties facing war-time film production; in fact, for the first few months it looked as if the Industry would close down entirely for the duration, and even when we'd recovered from the initial shock it certainly seemed to take us rather longer than many other national industries to adapt ourselves to war-time conditions. From then on, however, we have gradually acclimatised ourselves and, although output is undoubtedly smaller, there is now a steady stream of good product coming from British studios. In fact, I believe that the standard of British pictures has never reached so high a level as it has done during the past two years.

AN INDEPENDENT FILM PRODUCER

GEORGE KING

DILATES ON THE ENGLISH GENIUS FOR COMPROMISE

GEORGE KING

Nevertheless, it appears to me that a great deal more is said about the bad rather than the good aspects of film making under war conditions. We have recently been told that production costs average a general increase of 75 per cent.; the shortage of raw material imposes many hampering restrictions, the call-up of artistes and technicians either on full or part-time national service, and the requisitioning of studio space constantly present us with casting and schedule problems which we should undoubtedly have regarded as insuperable in the old days.

But are we so badly off as we so frequently tell ourselves—or is the film Industry, in common with the rest of the public, indulging perhaps in that national privilege of habitual grumbling? And by taking a less pessimistic view can't we discover that quite a few beneficial changes have resulted from our enforced adaptations?

£45 UNDER COST

Difficulties though there undoubtedly are, from my own experience I never cease to marvel at the comparative ease with which we find ourselves able to continue picture making during the biggest international crisis the world has ever known.

My latest film, "To-morrow We Live," is also my biggest production to date. With a star cast of ten names, six of them were engaged in some form of national service which had to be allowed for in the schedule: the picture was completed at £45 under our estimated negative cost, and without one minute's overtime being necessary. But in October, 1939, I was directing a film in a studio where the dressing-rooms were used by artistes during the day, by soldiers during the night, and the picture was shot with these men undergoing rifle practice in the car-park adjoining. Since then I have been in continuous production with five films, made under improved though never ideal conditions, so that I do feel I can speak from practical experience of the conditions with which we are faced.

Take first of all the admittedly large increase in production costs. In consequence it is no longer a commercial proposition to make "programme" pictures; a glance at the monthly Trade-show announcements confirms that practically no second-feature films are now being made in this country. What is revealed, however, is that production companies are concentrating on fewer but better pictures. Faced with the necessity of putting their eggs in an even smaller number of baskets they are minimising their risks by making doubly sure that the best possible value goes into their product. Since they are compelled almost to double their previous negative costs, they are naturally more careful than ever before to see that it is money well spent.

SMALLER SPACE

Then the handicap of restricted studio space and building material, labour shortage and clothes rationing are problems which double the work of a producer in war time without goving him, or so he often thinks, any extra return for his pains. That additional work has to be reckoned in terms of detailed advance planning, but since the fundamental principle of good film production, like most other things, has always been careful preparation, surely such extra attention beforehand can only make for an even more efficient running during production. In peace time I think we often failed to get the maximum efficiency from our organisations because we lacked the urgent and imperative need to do so.

STRINGENT CALL-UP

With the increasingly stringent call-up of technicians and artistes we can't afford to and consequently don't. waste the time of either. Whether the individual concerned is on special leave, special deferment or working between part-time duties, he is only regarded as being "lent" to us by the Services, and our schedule is, therefore, carefully adjusted to get the maximum value in the minimum time.

Equally, we find ourselves compelled to adapt our ideas on casting, having to accept new and often highly successful suggestions which previously the claims of "box-office" would have barred.

MERIT OF STORY

Because we are no longer able to rely mainly or solely on stellar value we have to be sure our stories will stand on their own as good entertainment, with or without star support.

There are many other profitable results that have arisen from a seemingly wholly unfavourable position, and which we would recognise more easily except for the fact that, being human, we're rather prone to overlook them in our concern with the more gloomy view. But, being British, we might also remember our other national characteristic of ultimately turning the most unpromising situations to advantage. Believe me, things aren't so bad!

Recent Script Credits:

49th Parallel

Hatter's Castle

Uncensored

Thursday's Child

RODNEY ACKLAND

Director of:

Thursday's Child

just completed for A.B.P.C.

Best Wishes

MARCEL VARNEL

AMERICAN RENTERS AND THEIR POLICY OF BRITISH PRODUCTION

A Controversial Question

I MUST make it clear right away that in a controversial question of this kind I can only speak for the British production policy of Columbia and not for the policies of other American firms.

But, after that, now let me say that I consider it time that somebody cleared the air on behalf of all of us who are affected in this matter. For there seems to be a prevailing notion—not necessarily in the Trade itself, which is aware of the difficulties—that American firms in this country pursue a " policy " of hedging when it comes to having any set British picture policy at all.

AN ANSWER TO THOSE WHO SAY U.S. COMPANIES HAVE NO BRITISH POLICY: BY

JOE FRIEDMAN,

MANAGING DIRECTOR, COLUMBIA, LTD.

It is manifestly unfair that certain eople, with only a superficial knowledge f the facts, should assume that no contructive policy IS the aim, and that any merican company with representatives n this country is fair game for criticism nd contumely on that account.

We are some distance from the days f quota " quickies," but I often wonder some rather arbitrary gentlemen ppreciate the point. American renting ompanies, in common with British pro- ucing and renting companies, are in usiness to produce and supply films hich will satisfy exhibitors and public like. They are fully alive to the fact hat it is only by producing the type of lm which the exhibitor is anxious to ave that they can remain in business.

QUOTA PROBLEM

Irrespective of the fact that the new uota Law absolves renters to some xtent from the necessity of distributing ritish pictures at the same rate as efore, American renters well realise hat the same quota obligations rest pon the shoulders of the exhibitor s hitherto. Therefore, such renters ppreciate that if they are to retain the ood will of their customers, they are ar more likely to do so by continuing to elease the same number—and more, if ossible—British pictures than in the ast. Americans regard the providing f British pictures as a definite service o their customers.

The exhibitor, for his part, remains nxious, however, lest he be unable to omply with the legal quota on account of shortage of product. His worry is under- andable, beset as he is on the one side by he generally unsatisfactory position, and on he other by the suspicion sown in his mind y elements outside the trade itself that merican companies propose in effect to wink " at his difficulties.

Having, as I have, a great regard for the tegrity of the honest showman in this ountry, I know full well that he does not erely wish to show a legal length of footage to avoid incurring the penalties of the law. He wants propositions which are representative pieces of British entertainment in themselves; worthy in their own right of a place on his screen.

It will be the policy of Columbia in this country to cater for such showmen in the coming year; and there, in a nutshell, is the policy of *this* American company in regard to British production.

There seems to be a general impression that under the new quota law renting companies can only produce or sponsor one British film per year. This is not true, as a detailed examination of the quota law itself will reveal. Nor do I believe that the spirit which is supposed to be the idea behind the Films Act, will be driven deliberately to the wall by American companies. Our aim, at all events, is something more than a mere compliance with the letter-of-the-law.

We shall produce at least the same number of British pictures this year as in 1942. Our British schedule for 1943 is for the production and distribution of two George Formby and two Vera Lynn pictures.

It is obvious that two such " names " as these are ready-made box-office propositions, from the exhibitor's point of view, offering characteristically British entertainment of the kind which is so wholeheartedly welcomed by a host of British showmen—zealous souls, whose patriotic feelings are worthy of consideration.

I repeat, that it will be our policy to offer them British entertainment of the kind they can conscientiously screen—films which keep faith with their patrons, and which are not just so many " legislative " spools of celluloid.

Continued at foot of next column

COLUMBIA PLANS FOR OVER HERE

VERA LYNN AND FORMBY AS STARS

COLUMBIA'S British plans for 1943 centre around their two brilliant home-produced stars, George Formby and Vera Lynn. More than any other two players in the Industry do these grand performers, each in their own way, reflect the mood and humour that delights this country's audiences. Formby has proved himself the Rajah of English comics, while Miss Lynn had won her way into the hearts of millions even before her charming personality was captured on the screen.

The Navy is the tentative title of the first of the two films which George Formby is scheduled to complete during the coming year. The script is already prepared, and Marcel Varnel will embark upon the production-direction some time during March or April. Ben Henry will act as associate producer. All who have so far seen the story and the finished script are remarkably jubilant about its prospects. Some of the shrewdest judges in British films have given it as their balanced opinion that " The Navy " is the most brilliantly apt Formby vehicle to date. In view of the planetary heights of success that George Formby's films have reached so far, George in " The Navy " is awaited with more than cursory interest.

Shooting is scheduled to commence on Vera Lynn's second picture early in January.

Entitled **Home Girl,** the story deals in that unfailingly attractive commodity the background of an ordinary English home; Vera is given, of course, the opportunity to sing several numbers in that enchanting voice that first opened for her the door of the chamber of fame.

With two films from Vera Lynn and two from George Formby, Columbia are eminently satisfied with their programme for 1943, and are happy in the confidence that their efforts to provide the public with the entertainment for which they have shown a preference will continue to meet with similar success.

JOHN ARGYLE

PRODUCER

- "THE NIGHT HAS EYES"
  A.B.P.C.
- "THURSDAY'S CHILD"
  A.B.P.C
- "FORTY EIGHT HOURS LEAVE"
  (IN PREPARATION)
- "TOWER OF TERROR"
  A.B.P.C.
- "THE PATIENT VANISHES"
  RIALTO PRODUCTIONS LTD.
- "DARK EYES OF LONDON"
  JOHN ARGYLE PRODUCTIONS LTD.

—— SEASON'S GREETINGS TO ALL ——

HAPPY NEW YEAR—AND THANKS, GAINSBOROUGH

FROM

VAL GUEST

Who, having WRITTEN STORY,

★SCREENPLAY, LYRICS, and

DIRECTED "MISS LONDON LTD."

NOW HAS NO ALIBIS!

★ IN COLLABORATION.

STUMBLING BLOCKS TO FUTURE BRITISH PRODUCTION

Gainsborough's Studio Heads Give Their Views to MAURICE OSTRER and to EDWARD BLACK, in this Joint Article (Exclusive)

Man-power, Supplies, Coupons

FEARS OF NEW EXCESSIVE CONTROL BY GOVERNMENT

Left: MAURICE OSTRER; Right: EDWARD BLACK

AT the opening of 1943, Gainsborough Pictures, like other British companies, have orked out their production schedules for the oming year with their customary eye to the ox-office and optimism for the Industry. hether these programmes will be carried out epends on the Government.

Supplies and man-power are the stumbling-locks to the continuance of British film pro-uction, and we find that our studios have ad to fight every inch of the way to secure nough of these to continue our work.

We may safely assert, however, that as far s Shepherd's Bush and Islington Studios are oncerned, we are firmly determined to carry n unless all possibility of production is nded through Government action. We do ot know the intentions of the Government wards the Industry in 1943, but we have eceived sharp warning that more restrictions nd curtailing of our already limited man-ower may be expected.

It occurred to us that the Trade might more lly appreciate exactly what producers are up gainst if we allow the heads of the depart-ents at our studios to speak for themselves bout their particular technical problems in ar time.

If their words seem gloomy, remember that e have asked them to state their actual diffi-ulties and that their remarks do not in the ast imperil their ultimate determination to eep the Gainsborough flag flying! In fact, ome of them seem to thrive on difficulties!

ART DEPARTMENT.—John Bryan, art irector, takes a cheerful view of existing war me difficulties. He says: "The one good ing about it is that now the art director has e opportunity to exercise his ingenuity in esigning sets which can be built with exist-g materials, while before the war we were ble to design sets as we visualised the scene. e design many sets in perspective now in-ead of on a large scale to economise in aterial; instead of locations where we could uilt vast sets, we now have to confine our-elves to 60 ft. of studio space. All these ings are good for us, and may evolve some riking new technique in art direction as we ake the most of what supplies we have."

CASTING DEPARTMENT.—Weston Drury, Casting Director, is more directly concerned with the problem of man- and woman-power. He says: "Up to the present time we have had no difficulty in finding women stars because the call-up of women has not been so exacting on film actresses. Now, however, we may expect to be deprived of the younger players, and this promises to be my chief problem in 1943."

SOUND DEPARTMENT.—Brian Sewell, head of the vast G.B. Gainsborough Sound Department says: "We have had to cover the demands of an expanded production programme with inadequate reserves of spares, since most of the old equipment has been rendered obsolete by improvements introduced during the war period. Dilution of staff, particularly floor staff, is a further limiting factor in the maintenance of the quality of results."

CAMERA DEPARTMENT.—George Hill, in charge of all the camera equipment at these studios, including the newsreel cameras, says: "Many of my staff have been called for the Services, and training new staff in six months to do the work of men with 10 years' experience, is a difficult problem! Replacements for cameras, many of which are American, have become almost unobtainable, but this difficulty we have surmounted by making our own replacements in the camera workshop.

PROJECTION. — Alfred Davis, chief in charge of the Gainsborough Projection Department, says: "My chief trouble is in getting replacements for the back projection process gear which, in the main, comes from America. We have been able to obtain a few spares, but it is naturally hard work to keep old equipment in first-class running order when it is in use all the time. We have also to consider the maintenance of projection gear in theatres in both our studios. Staff has been a problem to me, but I have partly surmounted this difficulty by Maurice Ostrer's scheme for training women as projectionists. I find them willing and nimble fingered so that I have hopes that this side of my work will ultimately become easier."

CARPENTRY.—F. Kleeman, in charge of carpentry, when asked what his particular problem was, answered: "Look at this." "this" being a further call for timber required urgently for a set being built at Shepherd's Bush. "My trouble," he said, "is that we are given a licence at the beginning of a film to purchase a certain amount of timber for sets. We allocate this timber to each set specified on the shooting schedule, making up shortages with paper over frames of hessian.

PROPERTY DEPARTMENT.—Jack Ramsay, Property Master at Shepherd's Bush Studio, says: "There is no end to my list of wants! Everything is in short supply, and we now have a man doing nothing else but scout round all over the country for articles wanted on sets at these studios.

"Rationed goods, of course, are almost impossible to get, and I think animals come next on the list. All the best dogs and other animals have been exported to America for safety. One surprising difficulty is in obtaining a supply of blank ammunition, even though it is to be used on a film which has received War Office sanction! !

"However, we usually manage, and the script writers co-operate these days by not mentioning too many unobtainable articles in their scripts! I am also greatly helped by the Furniture Hire Service ran by W. Kellino for Maurice Ostrer. In his depository, Mr. Kellino now has a vast collection of all styles of furniture, glassware and antiques which we are able to hire for our sets."

WARDROBE DEPARTMENT.—Miss Elizabeth Haffenden, who designs nearly all the clothes worn by G.-B. Gainsborough stars, describes her worries in these words:

"I need not say anything about coupons! We all know how few of these there are. I am fortunate in being able to design my own clothes for the stars so that I can adapt my ideas to the materials I know I shall be able to get.

"Fortunately, too, we have not been using Technicolor, so that I am able to give one star three dresses in the same colour, though made from different materials, because colours are very restricted these days. The Studio Hire Service helps my department very much, and it is often possible to redesign a dress without needing more coupons or material so that it is not recognisable."

BRIAN
DESMOND
HURST

BRITISH NATIONAL STICK TO NEW POLICY OF LAUGHTER

1943 Plans Designed to Meet Public Taste

WHEN the filmic history of the War comes to be written, British National must inevitably figure prominently in the story, because the real rise of British National dates from the commencement of hostilities, and the company's influence on British production has only been felt from that date.

With the outbreak of war British National was a small, almost unknown concern content with a spasmodic production spurt every so often. Over four and a half years, previous to the war, the company had made twelve films, three of the most notable being "Turn of the Tide," "Dead Men Tell No Tales," and "Spies of the Air." Since the war they have stepped up production so that they are producing an average of nine films a year, including "Love on the Dole," "Pimpernel Smith," "Contraband," "One of Our Aircraft is Missing," "Gaslight" and, more recently, "We'll Smile Again."

A scene from the new Flanagan and Allen film THEATRE ROYAL which John Baxter is directing for British National

Back in November, 1939, at a time when ost of the studios had closed down and roducers were waiting for Government uidance, British National reopened the enham Studios and started work on their ost ambitions undertaking to date, "Conaband." The effect was heartening to the hole Trade, and gradually other producers gained confidence, so that the British film ndustry, instead of peacefully passing away, adually started up again until it reached boom period that would have been condered exceptional even in peacetime.

Intelligent anticipation has been one of ritish National's greatest assets. "Conaband" was the first of the big war films, d because of that it proved a big box-office ccess both in this country and America, here it sold to a then record figure.

Recently the whole policy of the company as changed. When it became apparent to e directors that the public was getting surited with war pictures—as early as Febary of 1942—the company announced an all tertainment policy with music and comedy the predominant features of the new proamme.

CHANGE OVER

As a result, at a time when other proucers were hurriedly switching schedules to eet the change in public taste British ational already had a line up of light enterinment completed, with such subjects as lanagan and Allen's "We'll Smile Again," ax Miller's "Asking for Trouble," Sydney oward in "When We are Married," Jack arner in "The Dummy Talks," and Lucan d McShane in "Old Mother Riley, Detecve." While the programme for the coming ar will include a series of pictures without ar time backgrounds, that does not necesrily imply that they will be lacking in proaganda value, for it has always been the mpany's theory that the more subtly proaganda is presented and the more unobusive it is the more effective it is likely be.

First of the new offerings was "Old other Riley, Detective," hailed by the Trade one of the most slickly efficient of the ucan and McShane subjects. A picture that as all the polish of a Hollywood offering, d is still one of the funniest of the Mother iley adventures. It was directed by Lance omfort, whose "Hatter's Castle" and "Squadron Leader X" have already stamped him as one of the Industry's best directors, while John Baxter, who produced, has the reputation of being the most box-office conscious producer in the business.

It is well over a year since Lucan and McShane last made a film, but in the meantime they have been building up a tremendous public through their vaudeville and radio shows.

YORKSHIRE STORY

For Trade show in January is a screen version of the Priestley stage comedy "When We Are Married," a picture that promises to be the laugh hit of the year, even though it is still early in the year to start prophesying. Directed by Lance Comfort and produced by John Baxter, the picture stars Sydney Howard with a cast that includes many well-known stage and screen players. The picture is set in Yorkshire, and deals with the predicament in which three respectably married couples find themselves when, after twenty-five years of marriage, they are led to believe that the marriage was not legal.

Recently completed by Oswald Mitchell is "The Dummy Talks," an intriguing title with an equally intriguing story about a murder mystery which takes place during a music hall performance. The cast is a remarkablly strong one that includes a large number of vaudeville topliners, with Claude Hulbert, Jack Warner (making his first screen appearance), Beryl Orde, Ivy Benson and her famous broadcasting band, Manley and Austin, Sylvester and Nephew, Manning Whiley, G. H. Mulcaster, Evelyn Darvell, Derna Hazel, Charles Carson and Max Erle.

Currently in production at the National Studios is the second of the Flanagan and Allen comedies, a subject called "Theatre Royal," which John Baxter is producing and directing. The success of "We'll Smile Again" has encouraged British National to go all out for a more lavish musical comedy feature in this newest Flanagan and Allen. There is plenty of comedy, music and spectacle to back up the antics of Britain's favourite comedians.

Following this production Leslie and Elizabeth Hiscott take the floor at Elstree to work on a new subject, the title of which is still to be announced; work on this is due to start in February, and will be completed by March when a screen story founded on "The Canon in Residence," a popular novel, goes into production. A screen title has yet to be decided for this story.

Most important British National undertaking to date is "The Shipbuilders," a screen version of George Black's famous story of Clydeside. John Baxter, who will produce and direct has got together a sort of writers' Brains Trust to work on the script of the story consisting of Gordon Wellesley, Reginald Pounds and Stephen Potter. Production starts in May and will run on through June with a unit working on the Clydeside and in and around Glasgow, while interiors will be filmed at Elstree.

Lucan and McShane return to the National Studios for a further "Old Mother Riley" adventure to be made during June and July, and this will be followed by a romantic musical subject set in Poland and Scotland. Called "Polonaise," this original story by Fred Zelnik and Alfred Unger will meet a demand by exhibitors for a spectacular musical. The picture is among British National's top-line attractions for the year. According to present plans work will start during August. Next on the list will be either a sequel to the year's surprise hit, "Those Kids from Town," to be called "Those Kids from Town Again," or a new Flanagan and Allen comedy. The order in which these subjects will be made will not be decided until later in the year and will depend largely on Flanagan and Allen's vaudeville engagements.

"BIG BEN" IS BIG

Finally, plans are in hand for a very ambitious feature called "Big Ben." This is a production that will call for very careful planning, and preparations are already well advanced, although it will probably be very late in the year before shooting starts. The picture, will be set in various parts of the Empire, and will show how the chimes of Big Ben, as they boom round the earth via the radio, affect the lives of Englishmen in every corner of the globe.

Briefly, that is British National's programme, which, as in previous years, will amount to nine or ten productions of a variety of types. Alterations in the schedule may, of course, take place, and there may be further additions to the company's lineup should occasion arise, and providing the directors feel such additions are necessary.

A Two Cities Trio

Scenes from three of the current productions sponsored by Two Cities Films : (1) Laurence Olivier in THE DEMI-PARADISE, which Anthony Asquith is now directing. (2) THE GENTLE SEX, the A.T.S. film, which stars Joan Gates, Jean Gillie, Joan Greenwood, Joyce Howard, Rosamund John, Lilli Palmer and Barbara Waring. (3) THE FLEMISH FARM, with Clive Brook, Clifford Evans and Jane Baxter starred and Sydney Box producing

TWO CITIES PRODUCING DRAMA, COMEDY, PAGEANTRY, HUMANITY

Anthony Asquith Scoring Many More Directorial Successes

WITH a fine record of excellent box-office pictures to their edit, including "Freedom adio," "French Without Tears," Unpublished Story" and "In hich We Serve," Two Cities ilms have embarked on an outanding programme of producons.

All the stories in Two Cities' uture line-up are in keeping with e spirit of the times in which we ve, although varying from omedy to drama and historical ageantry.

Major A. M. Sassoon, Chairman f Two Cities Films, and Filippo iudice, are proud of their assoation with British producers. eslie Howard will produce ertain films for them in conunction with his own comany, Leslie Howard Productions. oel Coward will do his next subct, "This Happy Breed," in onjunction with Two Cities; ernard Miles will also direct his wn story "Tawny Pipit"; effrey Dell has his first directorial b on his own story "The lemish Farm"; Anthony Asquith irects "The Demi-Paradise" and aurice Elvey directs the Leslie oward subject "One Pair of eet."

Where possible Two Cities' policy f giving opportunities to talented ewcomers will be carried out, thus pening doors to many with new eas on film technique and treatent.

WOMEN AT WAR

One of the important Two ities productions that will shortly shown is "The Gentle Sex," ade in conjunction with Connen Films, the first feature film Women at War, with seven leadg ladies—Joan Gates, Joan reenwood, Jean Gillie, Joyce oward, Rosamund John, Lilli almer, Barbara Waring and leadg man John Justin. Leslie oward, who, in addition to conolling his own company, is a irector of Two Cities' Films, pervised the direction of "The entle Sex" and the film was ade with the full co-operation of e A.T.S. and the approval of hief Controller Jean Knox, thus nsuring complete authenticity. ne of Britain's largest training amps is the background of many enes, also gun sites and other tual locations of the A.T.S. In ddition to the artistes numbers of the real A.T.S. take part and Senior Commander Margaret Pratt of the A.T.S. was Military Adviser throughout production.

HIGH ENDEAVOUR

Nearing completion is "The Flemish Farm" with Clive Brook, Clifford Evans and Jane Baxter in the leading rôles. Sydney Box is producing and Jeffrey Dell directing his own story that tells of brave Belgian Airmen who escape to this country following the capitulation. One of these men returns to his country to rescue his regiment's flag, secreted when the Nazis took over in Belgium.

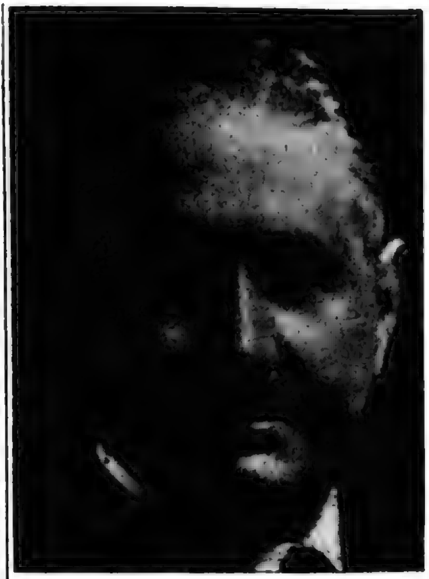
Jeffrey Dell first got the idea for this story of high adventure from a paragraph he saw in a newspaper stating that the flag of the Belgian Air Force had been brought back from Belgium, where it had been hidden, and that it had been represented to the newly formed Belgian Squadron of the Royal Air Force.

He approached the Belgian Government and was allowed to talk to the officers concerned in the flag's recovery. He wrote the story and throughout production enormous help has been given by the Belgian Government. Jeffrey Dell's story is being presented in an entirely realistic and documentary form. "The Flemish Farm" will be released by General Film Distributors, Ltd.

ANGLO-RUSSIAN THEME

Now well ahead at Denham Studios is the brilliant subject written by Anatole de Grunwald, "The Demi-Paradise." Laurence Olivier, specially released from the Fleet Air Arm, stars in this film with an outstanding cast, including Penelope Dudley Ward, as his leading lady, Margaret Rutherford, Marjorie Fielding, Leslie Henson as himself, Roland Culver, Guy Middleton, Felix Aylmer, and a host of other well-known players.

Anatole de Grunwald is producing and Anthony Asquith directing this film, which tells of a Russian visitor to this country, played by Laurence Olivier, who is very enthusiastic about his rôle, sent on a Soviet Mission and of his reactions to life in Britain. Written as a sophisticated comedy, immensely topical and yet escapist, gay and yet dramatic, the story has a serious theme in that it shows that England and Russia are friends—there is much they can learn from each other. There is much they can do by working side by side for the good of themselves and the rest of humanity. "The Demi-Paradise," the first film with an Anglo-Russian motif, will be released by General Film Distributors, Ltd.



MAJOR SASSOON

NOEL COWARD SUBJECT

Within the next week or so the important Noel Coward subject "This Happy Breed" goes into production at Denham Studios with Noel Coward, David Lean and Ronald Neame producing. The film will be directed by David Lean, with Ronald Neame director of photography and A. Havelock-Allan associate producer. This team made the incomparable "In Which We Serve," and in Noel Coward's new play we have a moving, simple story concerning the lives of a family living in Clapham from the end of the last war until the present day that has tremendous appeal, covering, as the story does, great pages in the world's history.

THE NURSES

Then we come to "One Pair of Feet," the film that Leslie Howard will produce in conjunction with his own company and Two Cities, and Maurice Elvey, who is very enthusiastic about the story, directs. This subject will be the first made in this country to show the courage and endurance of our fine hospital nurses. From Monica Dickens' grand story on the nursing profession (she based it on her own experiences as a nurse), with a special screen play written by Elizabeth Baron and Monica Dickens, with scenario by Roland Pertwee and Elizabeth Baron (Elizabeth Baron has herself been a probationer and is now a nurse working at the Blood Transfusion Centre in Slough), "One Pair of Feet" has been in preparation for some time, and great care is being taken to ensure complete authenticity.

JOHN MILLS TO STAR

In the near future John Mills will be starred in "Log Book," the film of Seaman Frank Laskier's great and moving story that tells of the adventures of a slum boy from the docks who meets with many vicissitudes but, when war comes and he joins the Merchant Navy, finds friendship and honour. A splendid rôle for John Mills. His talented wife, Mary Hayley Bell, has written the screen treatment.

Specially conceived as a first-rate comedy for the screen, Bernard Miles has written "Tawny Pipit," a comedy about life in a village. Despite the exigencies of war the local inhabitants find time to concentrate on the hatching of the eggs of a very rare bird, discovered by local bird-lovers, even to the extent of switching Army manœuvres in order not to disturb them; but then, as the story points out, it is for the right to enjoy and retain such simple things that we are fighting. Bernard Miles will also star and direct.

"LIBERTY SHIP"

Another forthcoming Leslie Howard subject will be "Liberty Ship," to be made in conjunction with Two Cities Films. From a story by Basil Woon, the film will put on the screen for the first time the liberty ship that is made piece by piece in the Rocky Mountains, shipped to the coast, where it is put together and handed to the British captain. With an international crew the ship joins its convoy off Halifax and, following its dangerous course, eventually arrives with its cargo of munitions at Murmansk in Russia. Filled with incidents of courage and breathtaking adventure, the story is ideal for Leslie Howard to handle.

Continued on page 123

A

HAPPY AND

NEW

ANNA NEAGLE and

VICTORIOUS

YEAR

HERBERT WILCOX

SINCERE

GOOD WISHES

TO

OUR FRIENDS

THROUGHOUT

THE

INDUSTRY

ALEXANDER KORDA FILM PRODUCTIONS LTD.

EALING STUDIOS PLAN VARIED BIG SCALE 1943 PRODUCTIONS

Charles Frend Directing the Glorious Epic Story of a British Tanker

THE new year of 1943 is entered by Ealing Studios in the steady assurance of further thriving production in the tradition of the many films already turned out under the production leadership of Michael Balcon during this difficult war era.

The Managing Director, Major R. P. Baker, and Producer Michael Balcon plan the presentation of a group of pictures during the coming month both varied in nature and exciting to audience interest.

The variety of material is well xemplified by the subjects of the ext three films to go on the floor: "My Learned Friend," "San Demetrio, London," and "Half-ay House." Foremost among hem is, of course, "San Demetrio, ondon," the eagerly awaited pic-urisation of one of the most oving and awe-inspiring feats of ndurance in British sea history.

Basil Dearden, who, as co-irector, helped Will Hay to make is fans laugh in the 1942 release, The Goose Steps Out," has com-leted for showing early in 1943 his rst solo direction feature, "The ells Go Down," starring Tommy rinder.

LONDON HUMOUR

"The Bells Go Down," made ith the full co-operation of the ational Fire Service, tells how he courage and humour of the ondoner pulled him and his ty through during the blitzes. he film is set in the East nd, covers a period from the eclaration of war to the height the raids, and follows the ials, adventures and tragedies of group of comrades in the A.F.S. any dramatic scenes of the Fire ervice in action have been ecreated inside the studios. With ommy Trinder are James Mason, inlay Currie, Mervyn Johns, eriel Forbes, Philip Friend and hillipa Hiatt; and S. C. Balcon associate producer.

The first Ealing production due r presentation in 1943 is "Nine en," a story of nine soldiers in a ght spot during the Libyan cam-aign. The film has been scripted nd directed by Harry Watt with harles Crichton as associate pro-ucer. Most of the action takes lace in or near a ruined tomb here the men, under the leader-ip of the Sergeant, played by ack Lambert, Harry Watt's new reen discovery, attempt to hold t until they can get relief.

"Chetnik," the drama of the ugoslavs' resistance to the occupy-g German forces, will, it is ex-ected, be ready for showing by aster. Directed by Sergei olbandov with, as adviser, Dr. ilosh Selulich, personal friend of e guerilla General Mihailovitch, e film has the full support of the Jugoslav Government in London. The plot centres on a Serbian family: an old farmer and his wife; their daughter-in-law, a schoolteacher; and their sons, one an Army captain, the other a famous Belgrade doctor; thus providing a cross-section in miniature of the whole nation.

"Chetnik" has a star cast, headed by John Clements, Godfrey Tearle, Tom Walls, Michael Wilding and Mary Morris. S. C. Balcon is associate producer.

"My Learned Friend" is the production on the floor as 1943 begins. This new Basil Dearden and Will Hay joint directing opus shows Claude Hulbert as a not-too-flourishing practising lawyer, while the maestro Will himself has been completely disbarred. The story, by Angus McPhail and John Dighton, waxes fast and furious with each succeeding murder as the comic mystery goes on its hilarious way. Associate producer is again S. C. Balcon.

THE SAN DEMETRIO

There follows "San Demetrio, London," telling the story of the tanker which, though set in flames in the *Jervis Bay* convoy and abandoned, was finally reboarded by members of the crew and brought safely home after the fire had been put out. This extremely important production has been in preparation for some time, and Ealing have the co-operation of the ship's owners, the Eagle Oil and Shipping Co., the captain and members of the crew, and the M. of I. The original treatment was by F. Tennyson Jesse, with script by Charles Frend and Robert Hamer, who are the film's director and associate producer respectively.

Scheduled for production, it is expected, immediately after "San Demetrio, London," is "Halfway House," adapted by script writers Angus McPhail and Diana Morgan from Dennis Ogden's play, "The Peaceful Inn."

"Halfway House" is a story about a group of people who spend a night at an inn where they discover that time has stood still for a year: newspapers, calendar, everything is pre-dated. The lives of the party's members get increasingly tangled and the setting progressively eerie.

MAJOR R. P. BAKER
(Ealing's Managing Director)

The Abyssinian drama, tentatively titled "Road to Addis," is under preparation. This is the film of Brigadier Sandford's work in Abyssinia in aiding the liberation of that country. Working on the scenario are Donovan Pedelty and Major J. O. C. Orton.

As a regular Army man, Major Orton (ex Royal Norfolk Regiment and R.F.C., and holder of the M.C. and A.F.C.) is well qualified to deal with the Service angle in the picture, especially as he has been a script writer for the past 18 years. The film is also a renewal of association with Michael Balcon which dates back the same time.

Major Orton is, in addition, co-scenarist with Flt. Lt. Richard Hillary, author of "The Last Enemy," on a gripping air sea rescue film scheduled for production shortly.

Charles Hasse is the director of a documentary about the invasion of Greece and about the men who escaped to carry on the fight alongside the Allies in Britain. It is set for showing early in the year.

The first news is also available of two intriguing subjects in which Ealing Studios have had an active interest for some while. Chief of these is S. Harcourt Smith's Glasgow story. This traces Britain's life and national policy during the years since the 1918 armistice in its influence, through boom and depression, on the workers of the Clydeside shipyards. The film will be directed by Harry Watt, while Cavalcanti will be associate producer.

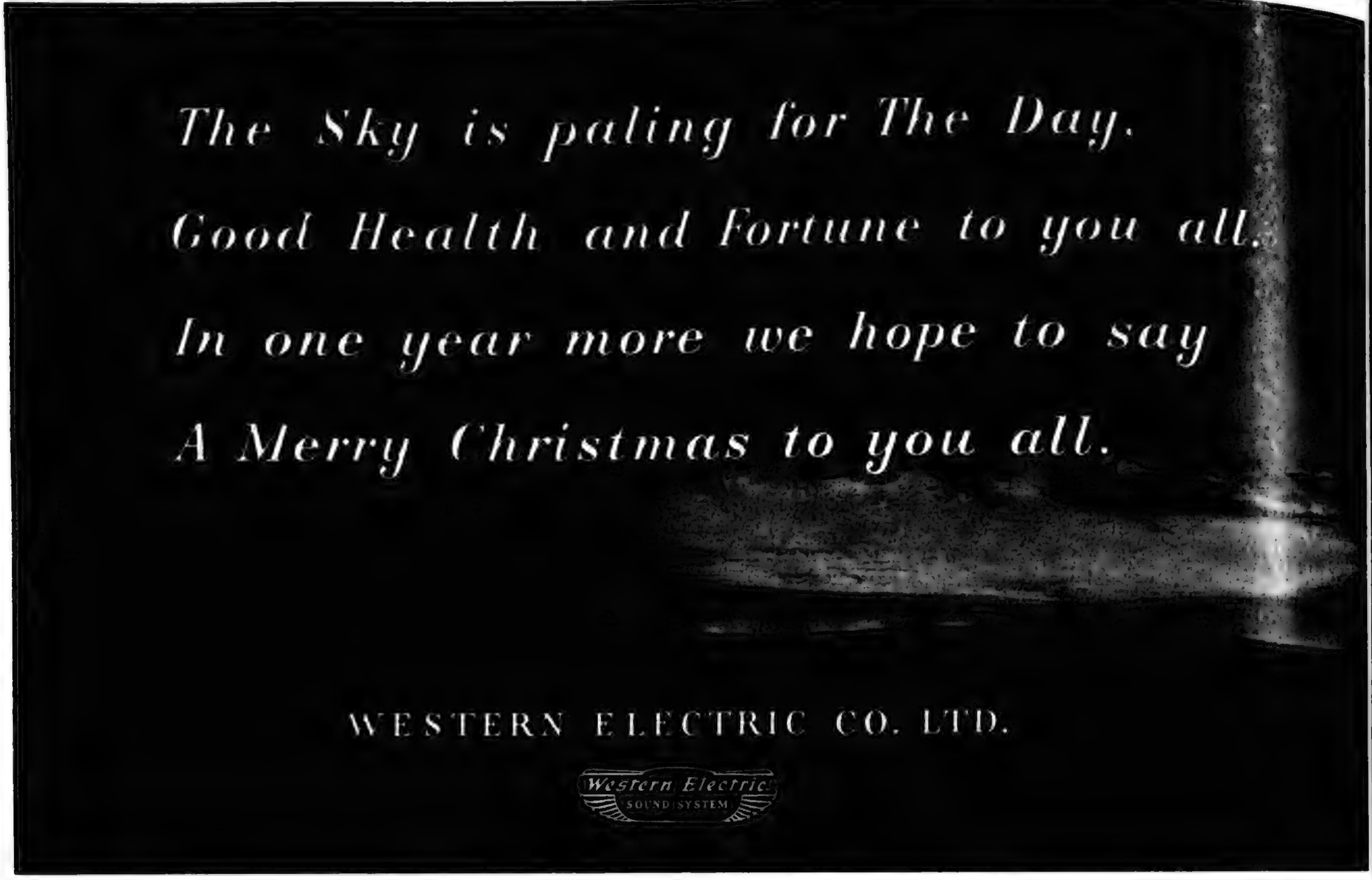
The other subject is "Blackthorn Winter," written by Roger MacDougall for direction by Basil Dearden, an unusual story of British agriculture between the two wars.

LEGAL COMEDY

Will Hay, as announced earlier, has his important place with a later subject after "My Learned Friend." It is a story by Austen Melford. Tommy Trinder, soon to be seen in "The Bells Go Down," is still planned to appear in the "Sailors Three" sequel, which was selected as his next subject after the A.F.S. film. Angus McPhail and Diana Morgan have written the story, called "Fiddlers Three," with Tommy in the setting of ancient Rome.

1943 marks "the coming of age" of the B.B.C. "Voice of the People," one of the most ambitious of all Ealing Studios' future productions, will deal with the 21 years of British broadcasting as the elaborate background to a fictional story.

A scene from CHETNIK produced at Ealing by Michael Balcon for U.A. release



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FOURTEEN FEATURES PLANNED FOR GAUMONT-BRITISH GAINSBOROUGH

Comedies, Musicals, Topicals, Dramas

PAUL SOSKIN
who is at present producing
"DEAR OCTOPUS"
at Shepherds Bush Studios

AN impressive programme for 1943 is to be produced by G. B. Gainsborough at Shepherd's Bush and Islington Studios, consisting of a well-balanced schedule of fourteen major productions.

This outstanding war time line-up includes every type of film, with "escapist" entertainment predominating over war subjects in the ratio of nine to five.

This policy of providing ENTERTAINMENT and refusing to bow to the prevailing tendency to concentrate on war subjects will be found to be strongly emphasised both by the subjects already completed by Gainsborough and in the seven stories in preparation. Of the total budget of fourteen films, four are comedy-musicals; five away-from-the-war subjects, including strong drama, period drama and fantasy; five topical war subjects.

Another interesting feature of Maurice Ostrer's policy for Gainsborough Pictures in the coming year is that he intends to carry on his successful experiment of giving authors the opportunity to direct their own stories. Already Sidney Gilliat and Frank Launder are working as directors on their own story "Millions Like Us." Val Guest has finished directing "Miss London Ltd.," and Leslie Arliss, Gainsborough scenario editor, has completed "The Man in Grey." In the coming year all these writers will be given further opportunity of directing their own stories.

COMPLETED SUBJECTS

In the batch of five subjects completed at Shepherds Bush and Islington there included two gay comedy-musicals starring Arthur Askey, Evelyn Dall and Anne Shelton, with the same powerful supporting cast of Max Bacon, Jack Train and Peter Graves. Both have music by Manning Sherwin and Val Guest. "King Arthur Was a Gentleman" (now released) was directed by Marcel Varnel from an original story by Marriott Edgar and Val Guest, and "Miss London Ltd." (now completed) was directed by Val Guest from a story by himself and Marriott Edgar.

In this group also is the craziest comedy ever attempted on the British screen. "It's That Man Again," starring Tommy Handley, with Greta Gynt, Jack Train and the famous radio artistes who have made "Itma" on the air one of the outstanding successes of all time, was directed by Walter Forde from a story by Howard Irving Young, with dialogue by Ted Kavanagh, who writes the radio scripts.

The fourth completed film strikes a more serious note. "The Man In Grey," starring Margaret Lockwood, James Mason and Phyllis Calvert, was adapted from Lady Eleanor Smith's popular novel of Regency days, and contains drama, romance and colourful pageantry, with a strong supporting cast, including Raymond Lovell, Nora Swinburne and Stewart Granger. Leslie Arliss and Margaret Kennedy are responsible for the script, and Arliss directed.

The only war film in the completed group of Gainsborough films is "We Dive At Dawn," starring Eric Portman and John Mills, and directed by Anthony Asquith. This film has another star—the submarine, in which much of the dramatic action takes place. "We Dive At Dawn" is the story of the courageous crew of a British submarine, and tells of their adventures on an operational trip under the sea.

IN PRODUCTION

Two films are now in production at Shepherd's Bush and Islington.

The first, "Millions Like Us," written and directed by Sidney Gilliat and Frank Launder, stars Eric Portman and Patricia Roc, with Moore Marriott and Gordon Jackson (who appears by permission of Ealing Studios) in strong rôles. It is the story of an ordinary family at war, and follows a working-class girl called up for munition work into her factory, where life is faithfully described in a place where hundreds of women from all classes are thrown together to make the best of each other and their strange surroundings.

"Dear Octopus," adapted from the popular stage success by Dodie Smith, is directed by Harold French. Paul Soskin produces and Margaret Lockwood is the star.

IN PREPARATION

Following the success of "King Arthur Was a Gentleman," and its equally gay successor, "Miss London Ltd.," another Arthur Askey subject heads the list of films in preparation. With the whimsical title, "Bees In Paradise," this Askey comedy once more comes from the pens of Marriott Edgar and Val Guest. Anne Shelton and Jack Train are already scheduled to appear with Askey.

Fanny By Gaslight, next on the list, is another "off the war" story, although it has a rather more serious plot. Adapted from Michael Sadleir's novel, this film offers unusual and highly dramatic screen entertainment.

2,000 Women is an original story written by Frank Launder, which he will also direct. He has gone for his background to a women's internment camp at Vittel in France, and the women forced to live in such camps under the shadow of the Nazi régime provide the author with human and heart-breaking screen material.

A Place Of Their Own is film entertainment of a different kind. Adapted from Osbert Sitwell's book by Sidney Gilliat, this story has all the fantasy and unreality we have come to associate with the brilliant novelist's work. Sidney Gilliat will direct his own script.

Fighter Blake is the human story of a boy born in a humble mining village, who is determined to rise above his station. Fighting all the time to improve himself, Blake eventually leaves the mines and makes his fortune elsewhere. He marries a girl far above him in breeding and birth, and the story of their lives together and the eternal problem of whether a man can raise himself to a woman's level or whether she must sink to his provides excellent screen material.

This Breed of Men.—Many films have been made with the purpose of glorifying different Services since this war began, but no company has yet done the same for the Merchant Navy. In "This Breed of Men," a story written by Patric Kerwen, the deeds of the Merchant Navy before and during this war will be given a place in screen records worthy of their heroism.

A Woman of France.—This unusual story, written by that brilliant writer, R. J. Minney, tells of a French family who live next door to the butcher's shop in France where the traitor Laval was born. The mother of the family teaches her children what the real spirit of France is, but the effect of the life of Laval on this family as they grow up provides a most original and interesting film story.

Arthur Askey and Evelyn Dall in a scene from MISS LONDON LTD., a Gainsborough production for G.F.D. release

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CONTINUITY OF PRODUCTION AT TEDDINGTON

THREE TOPLINERS ON WARNER SCHEDULE

CONTINUOUS production will keep Teddington Studios in full swing throughout 1943. At least three pictures have been scheduled by Max Milder, maintaining the exceptional record established by Warner Bros. since the policy of top-budget British productions for world-wide release was instituted there two years ago. In 1942 their achievements abroad have been eclipsed by "Flying Fortress" which has registered strongly throughout the Empire and is now receiving top support in the motion picture theatres of U.S.A.

Co-starring Richard Greene and arla Lehmann, "Flying ortress" led the quartette comleted last year at Teddington, here activities were marked by he discovery and rapid rise of nne Crawford. Under her longrm contract she has made three ictures, which should keep her ell before the Trade and public is year.

In "The Peterville Diamond" he shared starring honours with onald Stewart, Oliver Wakefield nd Renee Houston, directed by Walter Forde. She followed this as co-star with David Farrar in "Night Invader," under Herbert Mason's direction, a drama of anti-Nazi sabotage organised by British Intelligence officers in occupied territories. Her right to stardom is further affirmed by her work in "The Dark Tower," in which she appears with Ben Lyon and David Farrar, directed by John Harlow. Shooting on this circus extravaganza only finished in mid-December, and although still being edited, it is expected to clinch Anne Crawford as a definite box-office personality. All three productions will go into general release this year.

Brian Desmond Hurst has been engaged to direct the first on the new schedule, "The Thousand Dollar Window." The story was written by Mark Hellinger, the Warner producer at Burbank Studios, who wanted to make it himself but was eventually persuaded to surrender it to Teddington. It is a racecourse comedy-drama to which Brock Williams has now given a British background. Second on the list is "The Danger Signal," by Howard Koch, Anne Froelick and H. Herald; while the third is a comedy specially written for Anne Crawford, entitled "A Job for Anne."

Two Cities' Great Plans—

Continued from page 115

Shakespeare's "Henry V" will be one of Two Cities' major projects this year. Negotiations are in progress for Laurence Olivier to star in and produce this film that will show the world great events in our glorious history. The film will be made on spectacular lines, involving many weeks of gigantic preparation.

VIVIEN LEIGH

The title of "The Mountains Clap Their Hands" has now been changed to "The Valley of the Shadows." This subject has been chosen as worthy of Britain's great star of two continents, Vivien Leigh. Further details of this story will be announced at a later date.

Arrangements for the filming of two other outstanding stories are in hand. The first is "The White Ants," from a story by Mrs. Arnot Robertson, and deals with witchcraft in West Africa. Mrs. Robertson is an authority on African affairs.

The other subject is "The Life of Mary Kingsley." This biographical subject is by Stephen Gwynn, and is based on the life of Mary Kingsley, who, although brought up in the strictest manner until she was 23, suddenly fled to Africa and studied the negroes. The treatment for the film is also by Mrs. Arnot Robertson.

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(BUTCHER'S)

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DUFAYCOLOR IS BRANCHING OUT IN NUMEROUS NEW FIELDS

Promising Achievement in Film and Prints

NEW PHASES OF PRODUCT

By **MAJOR A. Cornwall-Clyne M.B.E., F.R.P.S.**

IN common with many other firms engaged in highly specialised production, Dufay-Chromex, Ltd., since the outbreak of war, has extended the range and character of its photographic products to cover not only a much wider field, but also to include products belonging to classes entirely outside the scope of its pre-war activities.

The remarkable development which has taken place will not only have a marked effect upon the future character of the photographic materials for which the firm has previously been known, but will undoubtedly result in a permanent entrance into commercial regions never originally contemplated. It can be stated definitely that many of the items now being supplied under Government contracts will be readily marketable in peacetime.

The processes for which the company is famous have also their wartime applications, with the result that, far from being temporarily neglected, in the field of colour photography, further improvements have been and are being effected, which will have a direct bearing upon the kinematographic Industry.

On Cellulose Nitrate Base

It has previously been announced that it was the full intention of Dufay-Chromex to make Dufaycolor film on a cellulose nitrate base immediately after the war, a development which would entirely eliminate justifiable objections to the defects of cellulose acetate or cellulose triacetate base. It is, perhaps, unwise to prophesy future achievements with too much assurance, but there is no harm in declaring that it is the full intention of the firm to offer the Trade positive prints of the subtractive type equal in every respect to any competitive printing process at present available.

The technical experts of the company are perfectly well aware that certain of the criticisms hitherto advanced by the Trade respecting Dufaycolor 35-mm. prints have been justified. Although it is a fact that a print made on the existing Dufaycolor positive stock is certainly the equal, if not the superior, of any other colour-film printing in its accuracy of reproduction, it is, unfortunately, the case that this claim cannot be substantiated when the screened picture is projected by the average source of light which to-day exists in the theatres. As it is very unlikely that a source of light will become available having an intensity several times that of the present source, there is no alternative other than to alter fundamentally the nature of the process used for making the prints. This fact has been obvious to the Dufaycolor motion-picture engineers for some time, and the problem has been the subject of research by the company's laboratories. We should not whet the appetite of the Trade in this degree if we were not reasonably confident of a successful solution of the problems involved.

No Negative Changes

At the present time it is anticipated that no changes are likely to be made in the negative process employed other than to adopt a nitrate base, and the reason for this attitude is that the negative Dufaycolor sensitised material offers the outstanding advantages of universal adaptability to normal camera equipment, and technical characteristics which ensure much more accurate reproduction in the process of translating the original negative record into terms of the final positive print than are obtainable from colour negative continuous tone subtractive records of the multilayer or monopack film type. Dufaycolor 35-mm. negative film is susceptible to further improvement in speed, and further research work is in progress having this objective. It may also be expected that if a subtractive printing process is used in the future for the prints, the negative film will probably have a still finer screen or reseau than that which has hitherto been used. Many theorists have advanced good reasons for thinking that the most elegant solution of the problem would eventually consist in the use of an additive screen negative as a master record for making prints on a continuous-tone subtractive positive. Needless to say, it is required that the printing process should be carried out by direct contact of the two films in a single operation, and it can be assumed that this will be the procedure.

Significant data has now become available of the relation between an additive screen master film and a continuous-tone subtractive positive, as a direct result of arrangements concluded between Messrs. Kodak, Ltd., and Dufay-Chromex, Ltd., by which the former have made a number of Kodachrome 16-mm. prints direct from Dufaycolor positive 35-mm. prints. Kodachrome - Dufaycolor prints of this type have been used for Service Instructional Films, the prints being of excellent quality and showing no reproduction of the "reseau" of the original master film.

Direct Contact in One Job

Unfortunately, it is impracticable to refer in any detail to the photographic work upon which the company has been engaged for the Government since the outbreak of war. However, it can be said that Dufay-Chromex, Ltd., have taken a leading part in the development of the technique of making micro-films, and, in particular, have designed and constructed elaborate equipment for the paper-roll enlarged printing of 35-mm. micro-films. This service is now known as the "Dufayrecord" system, and it will no doubt take its place as a valuable contribution to business efficiency systems. Owing to the extremely high precision of the definition obtained on the original negatives, and reproduced on paper by the automatic printing machines, original documents or drawings of extreme complexity are reproduced with such perfection of detail that details which are microscopic on the negative can be read with ease on the enlargement.

Colour Paper Print Process

The "Dufaytissue" colour paper print process has been extensively employed for the reproduction of colour transparencies, and these have been used for purposes varying from highly secret experiments to historical records and propaganda

One of the most important contributions of Dufay-Chromex to the war effort has been the manufacture on a vast scale of substitutes for window glass, in which field "Dufaywyre," "Dufayglass" and "Dufaynet" have taken a leading place. The company possessed one of the few British film-casting plants at its factory, which was suitable for the manufacture in large quantities of plastic materials of this type. The experience thus gained has led to the invention of a number of entirely new applications of plastics which at this stage cannot be particularised. Indeed, it is likely that Dufay-Chromex will have entered the plastic industry permanently, and most interesting developments are inevitable.

High Precision Filters

This company had always manufactured a large range of high precision colour filters. The range has been immensely increased since the war as the result of special Government requirements. At the present time there are available some 500 filters, and an atlas is in preparation which will contain absorption spectra and full spectra-photometric data.

A point of great interest which should be emphasised is that it is now possible for the firm to supply colour filters in the form of laminated safety glass covering nearly the whole range. These glass-mounted filters are entirely novel in that defects are eliminated which were previously associated with gelatine filters cemented between glass with Canada Balsam, and either optically worked or not. The new filters are, in fact, "safety glass," and possess therefore a far higher resistance to atmospheric conditions or damage resulting from rough handling. Furthermore, optical polishing of both edges and surface is carried out subsequent to lamination, thus enabling us to offer "optical flats" at prices hitherto impossible, owing to the extreme difficulty involved in the accurate cementing of gelatine filters between glass.

No Inherent Defects

The coloured medium laminated between the glass is not gelatine, and possesses none of its inherent defects. The clarity of the finished filter is much better than that obtainable with gelatine, which, even under the best conditions, always gives rise to light scatter, owing to the presence of minute impurities. The method of manufacture enables Dufay-Chromex to offer glass laminated filters of very much larger area than has in the past been feasible, employing gelatine, and this advance would seem to open an entirely new field of application.

Thus it is evident that Dufay-Chromex, Ltd., constitutes an important, and, indeed, unipue unit in the industrial structure of Great Britain, and when peace returns the knowledge and experience gained during the war years will prove of lasting benefit to the photographic industry in which the motion picture plays such an outstanding part.

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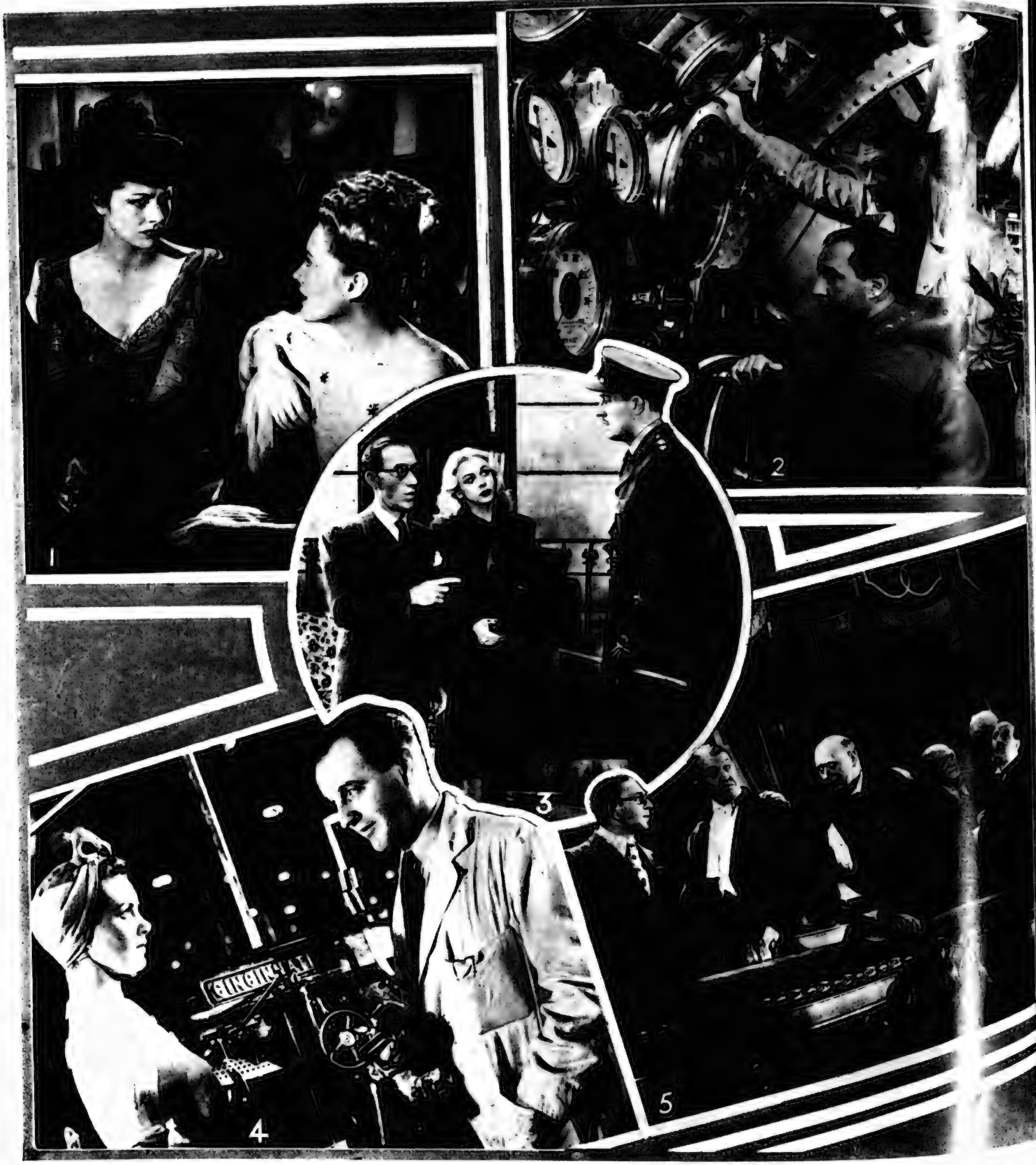
Three Great Pictures

Ealing has just completed three outstanding subjects, each of which is an important contribution to the war effort. (1 and 2) THE BELLS GO DOWN with Tommy Trinder, James Mason, Ben Williams and Meriel Forbes. (3) NINE MEN with Jack Lambert, Grant Sutherland and Frederic Piper, directed by Harry Watt. (4 and 5) CHETNIK, Charles Victor, John Clements, Mary Morris, Stephen Murray, Tom Walls and Rachel Thomas

Five from Gainsborough



nder the direction of Maurice Ostrer, in charge of production, and " Ted " Black, producer, the Gainsboough unit has carried on non-stop ities :
Above are stills from five subjects awaiting hade show. (1) Margaret Lockwood and Phyllis Calvert in THE MAN INGREY. (2) Eric P n and
John Mills in WE DIVE AT DAWN. (3) Arthur Askey, Evelyn Dall and Peter Graves in MISS LONDON LTD. (4) Patricia Roc and Eric an in
MILLIONS LIKE US. (5) Sydney Keith and Tommy Handley in IT'S THAT MAN AGAIN.

SYDNEY BOX

Offers his sincere thanks to the technicians listed below, whose hard and unselfish work, often under the most difficult conditions, has enabled Verity to produce 50 films in the national interest during 1942.

★ ★ ★

WRITERS & DIRECTORS

Kenneth Annakin
Muriel Baker
Dan Birt
Louise Birt
A. J. Bishop
Henry Cass
George Cooper *
Maurice Elvey *
Clifford Hornby
Ralph Keene
Max Munden
Carol Reed *
Ronald Riley
Tristram Stack
Alfred Travers
Michael Truman *
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George Plowman *
Cedric Williams *
G. R. A. Williams *
Reg. Wyer

PRODUCTION ASSISTANTS

Gladys Hornby
Leslie Hughes
Bernard Lewis
Gerald O'Hara
Albert Rayner
George Still

EDITORS & ASSISTANTS

Carmen de Beliaeff
Michael Barden
Gladys Bremson
Dot Dooley
D. Larou
Lister Laurance
Fergus McDonell
Veronica Newman
June Panton
Lily Shephard
Peter Tanner
Julian Wintle

PRODUCTION MANAGEMENT

James Carr *
Louis London
Diana Bjorck
Betty Taylor

NOTE * guest director or technician no longer on Verity staff.

VERITY FILMS LIMITED

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And hope the New Year
will come in like a lion
and go out like a lamb

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TELEPHONE: SHEPHERDS USH 1210

PROGRESS AND FUTURE OF VERITY FILMS

SYDNEY BOX

THE ANNOUNCEMENT OF THE APPOINTMENT OF A. T. BURLINSON AS JOINT MANAGING DIRECTOR WITH SYDNEY BOX, OF VERITY FILMS, LTD, FORESHADOWS IMPORTANT DEVELOPMENTS IN THE FUTURE POLICY OF THIS COMPANY. MR. BURLINSON HAS BEEN A DIRECTOR OF THE COMPANY AND ITS CHIEF ACCOUNTANT FOR THE PAST TWO YEARS.

In a statement this week Sydney Box said: " The appointment of Mr. Burlinson as Joint Managing Director of Verity is part of a new production policy for my company which will eventually embrace both feature films and shorts. Mr. Burlinson's appointment will relieve me from preoccupation with the financial and organisation side of the business, and leave me free to concentrate on production.

" Verity has made fifty films in 1942, many of them of feature length. The bulk of the Company's work has consisted of propaganda and training films for the Ministry of Information, the Admiralty and the War Office. As long as the war lasts and Verity can be of service to the war effort, this work will be continued, and all our technicians will be made available without question for work of national importance.

" Meanwhile plans are already being formulated for the production at the earliest possible moment of a number of feature films. I hope that these will be produced in similar fashion to the French films of the nineteen-thirties, and that, without undue loss of entertainment value, they will be able to give expression to the new spirit which is abroad in Great Britain to-day, particularly with reference to post-war reconstruction.

" These films will be made by Verity's present technicians, who now include some of the most promising young directors, cameramen and editors in the Industry."

This announcement follows considerable speculation in the Trade regarding the future of Verity, which, in the space of two years has become by far the largest documentary film organisation in Great Britain. Recently Sydney Box has been very active at Denham, where he is producing " The Flemish Farm " for Two Cities. This is large-scale production, and is a successor to the same company's " In Which We Serve," the Noel Coward naval picture. " The Flemish Farm "—written and directed by Jeffrey Dell, has the backing of the Belgian Government, and our own Ministry of Information.

ARMY FILMS

Verity's 1942 programme has included some impressive productions, among them " We Serve," a four-reel film for the A.T.S., directed by Carol Reed. Dan Birt and Louise Birt, two of Verity's key directors, have been working consistently on Army and A.T.S. training films, and both have recently completed pictures of feature length. This man-and-wife team have been responsible for twelve pictures in two years. Henry Cass, who is about to start an important programme of three studio productions, has made " Catholics Under Fire," " Free House," " Ask C.A.B." and " Common Cause " for the Ministry of Information.

Ronald Riley has a series of War Office training films to his credit; as well as the Technicolor " Teeth of Steel." Clifford Hornby has also been at work on War Office pictures, and has made two films on " How to Plough." Others who have contributed to Verity's 1942 pictures are Louis London (Production Manager), Cossar Turfery, Tristram Stack, Reg Wyer, Ray Elton, Erwin Hillier, Peter Tanner, Lister Laurence, Fergus McDonnell and Julian Wintle—all production staff not mentioned above. Maurice Elvey has recently directed the Admiralty film " Meet the Ship."

Ralph Keene's Green Park Unit of Verity has been concentrating on four Ministry of Information pictures dealing with the four seasons on an English farm. Keene has also directed a Technicolor film on the mechanisations of agricultural Britain, and produced a film review of London in 1942, directed by Kenneth Annakin.

STRAND FILMS ARE BUSY AS BEES

DONALD TAYLOR

THE PAST YEAR HAS BEEN A MOMENTOUS ONE FOR THE STRAND FILM COMPANY. IN MAY IT WAS ANNOUNCED THAT AN AMALGAMATION WITH BRITISH NATIONAL FILMS HAD BEEN ARRANGED AND THE NATIONAL STUDIOS AT BOREHAM WOOD WOULD BE THE COMPANY'S PRODUCTION HEADQUARTERS.

G. W. Parrish is now the chairman of the Strand Film Company, with Lady Yule and J. P. Baxter as directors. Donald Taylor remains as managing director.

In spite of competition from several other production companies, Donald Taylor secured the screen rights of the radio Brains Trust . . . the most popular feature in broadcasting to-day.

There will be a series of three-reelers, the first two films of the series have now been completed and a third one is in active preparation.

B.B.C. statistics show that the radio Brains Trust has a regular listening audience of ten millions a week, apart from many millions who do not listen regularly.

To enable kinema audiences to have a direct link with the screen Brains Trust arrangements have been made for them to send in questions, selected ones being answered in the series.

THE BRAINS TRUST ON THE SCREEN

Commander Campbell, Dr. C. E. M. Joad and Dr. Julian Huxley, the original members of the Brains Trust, will appear in each film, and Donald McCullough will act as Question-Master.

In addition, there will be many famous personalities appearing as guest-members: Miss Jennie Lee, Col. the Hon. Walter Elliot, Dr. Edith Summerskill and Dr. Malcolm Sargent being the guests for the first two films in the series.

The Brains Trust films, which have been produced and directed by Donald Taylor and Howard Thomas, are being released by Anglo-American.

NORWEGIAN GOVERNMENT OFFICIAL FILMS

Some months ago the Norwegian Government appointed the Strand Film Company as official film advisers. The first production to be made was " All for Norway," which was distributed in this country by Anglo-American. Apart from a Norwegian version, " All for Norway " is being shown in America and also in the British Dominions, Sweden and Switzerland.

Several other films for the Norwegian Government are now in active production, including one on the work of the Norwegian Merchant Navy, and another dealing with the Norwegian children in their special schools in Britain.

NINTH YEAR OF ITS HISTORY

The Strand production units have also been busy on a number of propaganda films for the Ministry of Information and other Government Departments. They include two productions on the subject of post-war reconstruction.

With over a score of films lined-up, 1943—the ninth year of the Strand Films—promises to be the busiest in its history.

RADLEY
MACKANE
DICKINSON

SELWYN
MAKERS OF MOTION PICTURES

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STRAND FILMS

At the start of its ninth year of production, The Strand Film Company has the most important line-up in its history.★

★THE BRAINS TRUST

The first two of a series of films of the Brains Trust have now been completed, and Number Three is in active preparation.

Spontaneous answers to actual questions sent in. Something new and vital in broadcasting ... and now something new in the cinema. Each 3-reel film in the series an exact replica of a Brains Trust session that radiates round the world every week from Broadcasting House.

(Anglo-American are distributing).

★NORWEGIAN GOVERNMENT

The Strand Film Company have been appointed official film advisors to the Norwegian Government. The first film "All for Norway," has been released by Anglo-American in this country. It is also being distributed in America, Sweden, Switzerland, the British Dominions, etc. Several other films are now in active production.

★RUSSIA

The Strand Film Company have produced a number of films for M.O.I., designed for distribution in Russia, and have a number of others lined-up.

A number of propaganda and instruction films for the M.O.I., the War Office, and other government departments are now in active preparation for production during the early part of 1943.

THE STRAND FILM COMPANY LTD.
Managing Director: Donald Taylor Director of Productions: Alexander Shaw
1, GOLDEN SQUARE, LONDON, W.1
Telephone: Gerrard 6304-5
NATIONAL STUDIOS, BOREHAM WOOD
Telephone: Elstree 1644

SELWYN PROVE VALUE OF "SERVICE"

SHERWOOD REISSUE POLICY

DURING the ensuing year Sherwood Films, Ltd., will continue their policy of reissuing popular successes. **Old Mother Riley, M.P.**, with the incomparable Lucan and McShane, has recently been Trade shown, as has **Annie Laurie**, featuring Will Fyffe, and other subjects for early Trade show are **Little Dolly Daydream** and **Jail Birds**, the most famous knock-about comedy of all time. All these, and the other subjects to be reissued, are re-edited before reissue, and in all cases only new prints from the original negative are released.

Sherwood anticipate that the reissue of **Old Mother Riley, M.P.**, will do even better business than the two **Riley** subjects which they released during 1942, and which returned record-breaking figures in nearly all parts of the country. The famous character created by Arthur Lucan bids fair to outdistance "Charlie's Aunt," who, as is well known, is still running.

WILL FYFFE

Annie Laurie, in which Will Fyffe, the favourite Scottish comedian, gives a versatile performance, is a human story with a homely Scottish flavour and incorporates many gay Scottish airs, including some of the great comedian's most popular numbers. **Little Dolly Daydream**, featuring Binkie Stuart, Talbot O'Farrell and Jane Welsh, is a story based on the famous song by Leslie Stuart, and is being re-edited for early presentation. **Jail Birds**, that robust, knockabout, slapstick farce based on Fred Karno's stage show, is a proved laughter producer.

WHEN Selwyn Film Services was first formed they intended that their productions should not only be judged satisfactory from the ordinary and recognised standards of good educational and instructional films, but that the word "services" should be literally construed in terms of careful endeavour, reasonable costs, and, where possible, genuinely original treatment of the subject.

C. A. Radley, the managing director of the firm, can lay full claim to having satisfactorily and conscientiously carried out this programme during the past five years of the company's existence.

David MacKane still acts in the capacity of script writer and director. It may be remembered that mention has at various times been made of his original methods of script treatment, which include "subjective commentary," etc. He has been invariably successful in his efforts to find a new angle or variation in the treatment of Selwyn's documentary and instructional films.

WELL EQUIPPED

Their location unit is better equipped than ever. Additions have already been made to the already considerable lighting used for this purpose, without in any way sacrificing mobility or ease of handling. This is of the utmost value, particularly in the type of film on which Selwyn are at present engaged, viz.: Air Ministry films, a large proportion of which are made on location, in factories, and on Air Force stations.

The firm is specially equipped for the making of sequences in gas-laden atmospheres and the like, and, furthermore, is always willing to consider productions shooting of which present problems of an unusual nature.

Selwyn Films undertake only a limited amount of work, but such productions as they do undertake are made with the absolute maximum of individual care and personal attention.

B.S. Open New Premises

IT is now ten years since B.S. Productions made their first film, and they have now become one of our foremost shorts producers.

The productions sup rvisor, Paul Barralet, has a wide experience in the business. Commencing on the exhibiting side in 1924, he later went into variety, moving on to film production under G. B. Samuelson and H. B. Parkinson.

In 1927 he sailed to Ceylon and India, where he spent two years making Government films and native pictures in Bombay and Madras.

Returning home via America, he was engaged by B.I.P., British Lion and Gainsborough, where he becam a cameraman, later moving on to British and Dominion. After five years with this company, he formed B.S. Productions, but also worked periodically on major productions at Denham, Sound City and Pinewood Studios. He also controlled a repertory cinema during this time.

SEVENTY-FIVE COMPLETED SUBJECTS

By 1936 B.S. had grown to claim Barralet's full attentions, and the company has moved steadily forward. Seventy-five subjects have been completed, also films in Ceylon, France, Italy, Germany and Poland.

During 1942, B.S. have made nineteen films, including many important Government training subjects. The unit is self-contained and has now opened production offices and cutting rooms at 12 D'Arblay Street.

CONCANEN PRODUCTIONS

1942

PRODUCER *Derrick de Marney*

★ *"The Poles Weigh Anchor"*

STORY OF THE POLISH NAVY

distributed by Kinematograph Distributors

★ *"Diary of a Polish Airman"*

GENERAL DISTRIBUTION

★ *"The Call of the Sea"*

Exhibitors Quota

THE STORY OF THE POLISH MERCHANT NAVY

distributed by Anglo-American

1943

TWO CITIES-CONCANEN PRESENTS

★ *"The Gentle Sex"*

FIRST FEATURE PICTURE OF THE A.T.S.

A *Leslie Howard* **PRODUCTION**

DENHAM STUDIOS, DENHAM, BUCKS. Phone: DENHAM 2345 Ex. 234

PROUD PROGRESS BY CONCANEN FILMS

THAT small group of film people, headed by producer-director Derrick de Marney, who founded the company in the early part of 1939 are justifiably proud of their achievement to date.

At the beginning, Derrick de Marney surmounted many difficulties, but in 1940 an alliance was formed with the Polish Ministry of Information in this country. As a result, during 1940, 1941 and 1942, many films about the Polish people at war have been made, including "This is Poland," "Picturesque Poland," "The White Eagle," "The Diary of a Polish Airman," and "The Call of the Sea," the company's first long film. Apart from the company's association with the Polish Government, they have prepared certain scripts for the British M. of I. and War Office. Derrick de Marney was loaned out by Concanen Productions to co-direct with Cekalski "The London Scrapbook," with Bessie Love and Basil Radford. He also directed Robert Donat in the "Aid to Russia" film for the M. of I.

DERRICK DE MARNEY

In the middle of 1942 Derrick de Marney met that brilliant personality del Giudice, who has brought so many new ideas to our British film Industry, with the result that a Two Cities-Concanen film was started under the direction of Leslie Howard, produced by Derrick de Marney. It will be the first production on the company's roster in this year.

In addition, the script and preparations are in hand for a further Concanen production to be entitled "Battle of the Future."

The company will continue with their policy of producing films that will be associated closely with the war effort.

THE PASSING OF W. A. PHELPS.

The death of William A. Phelps was a sad blow to Concanen Productions. He had worked very hard for their success and quick progress in their early days, and the company will always look back in gratitude to his untiring efforts and co-operation.

MERTON STUDIOS IN 1943

ALTHOUGH A SMALL STUDIO COMPARED WITH SOME, DESIGNED FOR THE PRODUCTION OF "SHORTS," MERTON PARK HAS THE LATEST THING IN WESTERN ELECTRIC SOUND EQUIPMENT, INCLUDING TWO CHANNELS IN TRUCKS, ONE PERMANENT CHANNEL, AND A DUBBING AND SCORING STAGE.

The shortage of studio space with up-to-date technical equipment has induced many producers of feature films to turn to this studio in their hour of need; at the same time, the firm's own output at the studio has gone up, and films have been made for a wider selection of Government Departments.

The studio has been well represented by the various documentary films made for the Ministry of Information, British Council, National Savings Committee, Board of Agriculture, etc. Its total output in cut feet has been in excess of 50,000 ft.

Merton Park Studios, Ltd., is a member of the Sound-Services group of companies, of which E. P. L. Pelly is chairman. F. A. Hoare is managing director, and is assisted by W. H. Williams, production manager, and A. C. Snowden, studio manager.

An interesting sign of the times is the number of educational subjects dealt with at Merton Park. Many of these have been for Government Departments, but a good percentage also for large industrial concerns, which are turning to films more and more as a means of stimulating interest.

◆

Death of the Old Style Documentary

By H. Bruce-Woolfe

DOCUMENTARY FILMS as we used to know them are in abeyance until the end of the war.

All the films that are made now are either instructional or for propaganda purposes. The independent documentary as we used to know it no longer exists, and if it is to come to life again when the war is over a good deal of hard thinking and some high-powered energy will have to be put into the subject if it is to survive.

We all know that it was exceedingly difficult to make ends meet with this type of film before the war started, when conditions were almost normal, but now the cost of production has mounted by leaps and bounds it is difficult to see how this type of film can hope to pay its way when conditions again revert to normal.

Nowadays one has to make a film to order, and it has to carry a message with which one may or may not agree.

EALING STUDIOS
MICHAEL BALCON
In charge of production
SHORTS DEPARTMENT
Under the direction of
CAVALCANTI
In preparation
AIR SEA RESCUE
In production
GREEK TESTAMENT
EALING STUDIOS Ltd.
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The success of any film depends entirely upon the practical experience and technical skill of its makers. We can justifiably claim to combine these two essentials, making our productions second to none.

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KINE THEATRE SECTION

SOUND RCA SYSTEM

The Observation Window

Wanted: A Perfect 16-mm. Projector

B.F.I. CHAIRMAN'S SUGGESTION

IT is a good many years now since R. H. Cricks described in the IDEAL KINEMA his vision of a perfect projector—of course, the 35-mm. variety. To produce such a machine various manufacturers would have to surrender their own particular gadgets, devices, arrangements, and offer them as a sacrifice to quality. Nobody offered to do this.

NOW I see that Sir William Brass, Chairman of the governing body of the British Film Institute, is suggesting the production of an ideal specification for sub-standard projectors so that teachers might rely upon a standard model with positions of controls the same upon all machines.

THE idea is a good one, but I think it may be taken that for the first few years after the war teaching bodies will be content to buy the surplus second-hand projectors now being used in large numbers by the Services and various Ministries.

AMONG the many results of the appearance of colour on the screen may be numbered the attention being given to colour as colour by keen amateur and professional photographers. This is evidenced in recent issues of the *British Journal of Photography*, where well-known men have been subjecting important Technicolor productions to expert scrutiny.

ONE writer, I notice, has had some very nice things to say regarding the various camera set-ups which have shot these Technicolor pictures, mentioning particularly Sol Polito and Ray Rennahan. Another, writing about Warner's "Spanish Fiesta," is distinctly critical of the flat lighting and editing. As I have not seen the picture yet, I withhold comment.

THERE is one thing which ought to be better—the quality of light in provincial kinemas where colour films are shown. A poor light erring on the red side robs all those technicians who have spent so much thought on colour combinations and contrasts of a certain amount of the planned effect—a distinct loss.

I AM very pleased to learn that Dr. Olaf Bloch, who was taken seriously ill a couple of months ago, is now making a slow but steady recovery. Dr. Bloch is one of the best-known photographic chemists in this country, having been for many years technical adviser to Ilford, Ltd. From the beginning of the war he had been very upset that his technical services were apparently not required by any Government department, notwithstanding his obvious value in photographic research. Some months ago, however, he was entrusted with a highly confidential piece of chemical research, in which he had been making good progress.

J. BENSON.

BRITISH STANDARD FOR FILM MEASUREMENTS

Follows U.S. Pattern

FOR the first time, complete dimensional standards have now been issued in this country for sound film. The British Standard specification in question is No. 677, of December 22, 1942, which covers 35 mm.; sound film, 16 mm., silent and sound; and also 8 mm. No reference is made to 9.5 mm.

It is explained in the foreword that the specification is in line with those issued in America by the S.M.P.E. Dimensions are given in both inches and millimetres.

The standards make no provision for film shrinkage in regard to stock dimensions, dimensions for negative and positive being identical, with the exception of 35-mm. perforations, the round shape being maintained for negative and the rectangular shape for positive. The perforation pitch for each is fixed at 0.187 in.

Aperture Standard

The camera apertures are dimensioned for unshrunk stock. In all cases the projector aperture is smaller than the camera aperture, so that it is the projector aperture that determines the size of picture on the screen. The 35-mm. projector aperture measures .825 in. by .600 in., the 16-mm. aperture .380 in. by .248 in., and the 8-mm. aperture .172 in. by .129 in.

The sub-standard films differ from 35 mm. in having the emulsion of the positive towards the objective in projection, instead of towards the illuminant. The 16-mm. sound track also comes at the opposite side from 35 mm.

Sound Track Position

In the case of 35 mm., the sound track position is fixed for the print at the start of the release run; the track should be so placed on the negative that the track centre line on the release positive will be correctly situated. The sound track centre line is located from the guided edges of the film (the edge nearer the sound track), so that film shrinkage will have the minimum effect upon its positioning.

The A.M.P.A.S. recommendations are adopted in regard to the 35 mm. sound track dimensions. In the case of the normal variable density track, the modulated area is .008 in. wider than the scanning beam, while in the case of variable area and also the matted variable density (the so-called 76-mil track) the modulated width is .008 in. less than the scanning beam. The same principle is applied to the 16-mm. film, except that the difference in width is increased to .01 in. in each direction, the width of the scanning beam being .074 in.

Sound Separation

The separation between a picture and its corresponding sound modulation is fixed at 20 frames for 35 mm. and 26 for 16 mm.

In the case of the 16-mm. standard the centre line of the projector aperture coincides with the centre line of the film in both silent and sound films (the latter, of course, having only a single row of perforations). 8-mm. stock is standardised for both single and double width, for slitting before or after processing.

The specification also covers film stock cores for 35 mm. and 16 mm., and spool dimensions for 16 mm. and 8 mm.

The complete specification is obtainable, price 2s. 3d., post free, from the British Standards Institution, 28, Victoria Street, S.W.1.

DEATH OF DENIS BROWNE

His many friends in the Industry, and particularly in the Manchester district, will regret to hear of the death of Denis D. Browne, of the G.E.C. Carbon Dept., last week, from heart trouble.

In the early days of sound pictures he was for many years chief projectionist at the New Oxford Theatre, Manchester, afterwards doing much good work at other prominent theatres in the Manchester area.

Denis was one of the first to join the Guild, and was vice-chairman of the Manchester Court in 1932 and chairman in 1933.

When the G.E.C. decided to increase their kinematograph carbon technical staff some years ago Denis Browne joined the Manchester branch of the company as a carbon service engineer, and in that capacity he worked up to the last.

In the passing of Denis Browne the Trade loses one of its best and most experienced men in his own sphere, respected for his opinions and valued as a friend.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

WE all know how assistant managers these days come and go like the snows of early spring, but I was frankly surprised the other day by a remark made to me by a leading member of the staff of a large suburban theatre. I had rung the hall by telephone and was answered by the chief of staff, who announced that it was the manager's day off duty, the relief manager and the assistant had gone to the bank. Not having heard of an assistant manager at this hall I naturally asked his name. The chief of staff responded: " I don't know his name. He's not been formally introduced to us."

I should have thought that the first thing to be done when a new manager or assistant joins a hall would be for his identity to be made known to the other employees. Apparently in some quarters it is considered sufficient for the manager to know the others by sight and " vicky verky." I don't know how, in that event, the staff know what name to have engraved on the usual parting gift. Perhaps they ask his wife!

Aptly Among the Boots

AN unfortunate reflection of shops across the way mars the photograph of Marks and Spencer's window display tie-up with R. Wroe Johnson for his exploitation of " The Goose Steps Out."

The window-gazing public would not notice this, but would be attracted by the excellently worded and designed notices drawing attention to the feature picture at the Alhambra, Barnsley, where Mr. Johnson is the capable and popular manager.

Youth Serves

THE week's run of " Flying Fortress " at the Robin Hood Theatre, Hall Green, Birmingham, provided Manager C. Harmer Morris with the opportunity of carrying out a successful recruiting campaign for the youth services. Each evening there was a short interval in the programme, during which members of the local A.T.C., Girls' Training Corps and the Air Scouts, numbering in all 50, appeared on the stage. Various groups of these junior service members gave exhibitions of " P.T." and unarmed combat, their performances arousing considerable interest among all sections of patrons.

Agility of the N.F.S.

IN conjunction with the showing of " Mrs. Miniver " (M-G-M) Manager G. M. S. Dennyss linked up with the N.F.S., who gave a stage display twice daily during the film's run at the Davis' Theatre, Croydon.

The local 38th Fire Force Agility Team gave a twenty minutes' non-stop acrobatic display to the rhythmic accompaniment of the theatre organ, under the direction of Frank Morgan, on alternate days, and during the remaining three days the local N.F.S. El Jays Male Voice Harmonists, a choir of 16 talented vocalists, held the audience enthused with their clever choral arrangements—all in aid of the N.F.S. Benevolent Fund.

Prior to showing, every part of the vast theatre was used to plug the coming of " Mrs. Miniver "; huge sets prepared in the Davis' Art Studio occupied prominent positions, visible from every angle entering and leaving. On the opening night Manager Dennyss received important chiefs of the N.F.S. as guests of the house, including the Commandant of London Officers' Training School, and the twelve male and twelve female members of the athletic team received enormous applause, the climax being a swallow dive through a flaming hoop.

Enthusiastic members of the local A.T.C. squadron who assisted manager E. Harries with his recruiting drive at the Regal, Paignton

N.F.S. Chiefs who attended the Davis Theatre, Croydon, when the 38th Fire Force Agility Team demonstrated for charity

Hendon Greets 1943

ON New Year's Eve John Gee had a mixed choir of 50 local residents on the stage of the Hendon Odeon giving a 30-minute interlude of the most popular carols. The singers were drawn from all grades of society, from prosperous business men to war workers, and the conductor was a blind music-lover.

The Rev. Norman S. Boyd, Vicar and Rural Dean of Hendon, organised this unusual performance, which attracted a considerable amount of interest in the locality. Mr. Gee had the hall decorated with holly for the occasion.

The preceding week he entertained 170 war orphans from Hendon and Finchley to a free show as part of a Christmas treat organised by people of the borough, who also provided a free lunch and tea for the young unfortunates.

Mr. Gee tells me that he makes considerable use of illustrations from the KINE. for advertising his programmes, finding them very useful in these days of limited publicity for decorating his foyer.

Satisfaction Achieved

ALL showmen must have a feeling of glowing satisfaction every time they complete a job well-done for the benefit of their local community, with, of course, the incidental good will reciprocated by that community to the benefit of the house.

Emrys Harries, manager of the Regent, Paignton, is one of those peculiarly energetic people, never content unless contributing his services to aid any deserving cause. His most recent activities have been concerned with the campaign for recruiting to the A.T.C., and in this connection he made a special effort by screening the film " Won't You Join Us? " and making a special display of 100 model planes suspended in his foyer in " pukka " operational grouping with bombers in formation and fighters in protectional position above.

At Christmas he arranged entertainment for the sick and wounded at the hospital, and during the previous months has run special sessions at the Regal for such wounded as could be conveyed to the kinema, at times having secured the voluntary services of 50 and more owners and cars.

Letters of thanks have been received from grateful patients, nurses, the matron and others who have been recipients of his generous efforts.

An extract from a recent appreciation by the chairman of the Council proves how much his services are valued. Here it is:—

" I feel I must express my appreciation of your valuable and wonderful work during the past year.

" You have been a great asset to our town. Your labours have been numerous, charities, national calls, Recruiting of Youth Movements, pleasure to our wounded Service men, etc.—in fact, so many varying channels I cannot enumerate them all.

" 1942 perhaps has not been too kind to you, yet it has not prevented you carrying out your good work; your wonderful spirit kept you going, saying to yourself it might have been far worse."

" The Showman " adds his congratulations, with the hope that increasing years will never tire Mr. Harries of " doing unto others," etc.

New Year Greetings to All Exhibitors from

GIROSIGN

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RELEASES FOR FEB. 8, 1943

Compiled by A. W. OWEN

"THUNDER ROCK"
(M-G-M)

Cert. A. Length 10,035 ft. Reg. No. Br./Dr.[illegible] Reviewed in Kine. September 2[illegible] 1942.

Stars.—Michael Redgrave, Barbara Mullen.

Atmosphere.—Psychological fantasy, adapted from Robert Ardrey's play concerning a frustrated young man who despairs of the age in which he lives and cultivates in imagination people of an earlier century while he acts as keeper of a lonely lighthouse.

Organ.—"Fingal's Cave" ("The Hebrides") Overture, Mendelssohn (N.C.), with adaptation from the piano-solo copy.

Non-Sync.—As organ, recorded on Columbia L.X.747 by the London Philharmonic Orchestra.

"BOMBS OVER BURMA"
(Pathé)

Cert. A. Length 5,955 ft. Reg. No. F.5935. Reviewed in Kine. November 19, 1942.

Stars.—Anna May Wong, Noel Madison.

Atmosphere.—Melodrama with Burma Road backgrounds, describing the part played by a Chinese woman patriot in the unmasking of an enemy agent.

Organ. — "Eastwards," from "Four Ways" Suite, Coates (Chappell), with adaptation from the piano-solo copy.

Non-Sync.—As organ, recorded on H.M.V. C.2666 by the New Light Symphony Orchestra.

"HERE WE GO AGAIN"
(RKO-Radio)

Cert. U. Length, 6,907 ft. Reg. No. F.5900. Reviewed in Kine. November 19, 1942.

Stars.—Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly.

Atmosphere.—Marital comedy concerning an adventurous second honeymoon, in which prominent American radio artistes are featured, and Ray Noble and his Band accompany them effectively.

Organ. — "Vanity Fair" Overture, Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.

Non-Sync.—As organ, recorded on Columbia D.B.1537 by the B.B.C. Military Band.

"GEORGE WASHINGTON SLEPT HERE" (Warner)

Cert. U. Length 8,206 ft. Reg. No. F.5930. Reviewed in Kine. November 26, 1942.

Stars.—Jack Benny, Ann Sheridan.

Atmosphere.—Satirical marital comedy of an impetuous antiquarian who buys a ramshackle country house because she is led to believe that George Washington occupied a room in it.

Organ.—"Three Dream Dances" Suite. No. 2, Coleridge-Taylor (Ascherberg), with adaptation from the piano-solo copy.

Non-Sync.—As organ, recorded on H.M.V. B.8876 by the London Palladium Orchestra.

"SUBMARINE RAIDER"
(Columbia)

Cert. U. Length, 5,755 ft. Reg. No. F.5757. Reviewed in Kine. October 8, 1942.

Stars.—John Howard, Marguerite Chapman.

Atmosphere.—War time sea adventures of an American submarine, which destroys the Japanese aircraft carrier whose planes bomb Pearl Harbour.

Organ.—"Undine" Overture, Lortzing (Ricordi), with adaptation from the piano-solo copy.

Non-Sync.—As organ, recorded on Parlophone F.11253 by symphony orchestra.

Handel's Hospital

FOUR hundred children of the famous Foundling Hospital, established in the 18th Century, and at present evacuated to Berkhampsted, were shown a film on a recent morning of the life of one of their early Governors. The film was "The Great Mr. Handel," and J. Arthur Rank had arranged for it to be taken down to Berkhampsted and shown to the scholars.

Handel during his lifetime was greatly interested in the establishment of this hospital, which was one of the most interesting social experiments of the period. He presented an organ to be installed in the hospital's chapel and gave tirelessly of his services in order to raise funds for the great work of this institution. Later he was appointed a Governor, and until the time of his death was closely associated with all the activities of the school. The present pupils saw the film of Handel's life with great interest and enjoyed it tremendously.

Alhambra
WILL HAY
GOOSE STEPS OUT

Wellphrased and cleverly designed window cards used by R. Wroe-Johnson, manager the Alhambra, Barnsley, in his window display tie-up with Messrs. Marks and Spencer for THE GOOSE STEPS OUT. (G.F.D.)

Kinema Organists in His Majesty's Forces

No. 33—SGT. JACK DOWLE, R.A.F.

THIS week we have a record of another kinema organist whose initial church organ experience at St. Peter's Church, Cranley Gardens, not only laid an excellent ground-work for his subsequent kinema career, but which the R.A.F. have made good use of by using him as organist and choir-master at a very wonderful old historic church which is near his R.A.F. station, has a W.A.A.F. and R.A.F. choir that forms the integral part of the station's musical activities which entertain the boys in no mean fashion.

Sgt. Dowle has a dance band of ten which, being partly double-handed, can give a "straight" programme for the officers' mess and concert purposes outside as well as inside the station. These concerts are interspersed with some local artistes and have been very much appreciated. All this must keep them very busy as it is, of course, in addition to their normal R.A.F. routine in the camp.

Jack Dowle's entry into the kinema organ world coincided with his appearance with the original Harold Ramsey Eight Piano Symphony, for he studied the organ with him, helped in the organisation of the Rhythm Symphony unit, and toured the Granada Circuit. His chief success was as solo resident organist at the Regal, Kingston-on-Thames, where I have several times had the pleasure of hearing and criticising his interlude work on this fine organ from which he broadcast regularly for a long period, in fact, till he joined the R.A.F. This organist also teamed up with Clive Richardson in a two-piano recording act for the B.B.C. which met with conspicuous success. He will be a welcome asset to the kinema organ world when peace comes again.

A. W. O.

A 1912 RAGTIME ORGAN INTERLUDE

RAY BAINES, one of the Granada Circuit guest organists, was given a special B.B.C. overseas North African broadcast for the boys in the desert and other fronts, so he arranged an interlude on popular lines which he titled "Rag Time Revival," which included a number of old tunes of 1912 date as a contrast to present-day "swing." His resultant fan mail was so good that he thought he would try it out on the Granada Circuit kinemas for the holiday weeks. Of course, he told me that I should not hand him out any bouquets for it but might forgive him if the patrons liked the mixture.

Well, he really had no reason to apologise for his matinée house (a very good one, by the way) contentedly hummed the old melodies.

When there is a holiday spirit in the air this type of interlude is quite justified, and don't the old melodies show up the feeble "up-to-date" numbers? I even found myself humming the tunes with relief manager Leavermore just as guilty as we stood at the back of the stalls.

A. W. O.

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FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
			LONDON			
Thur., Jan. 14	10.45 a.m.	Studio One	Stand By All Networks	Columbia	Florence Rice	A
,, ,, 14	10.30 a.m. & 2.30 p.m.	Century	Springtime in the Rockies	20th Century-Fox	Betty Grable	—
Fri., ,, 15	10.30 a.m.	Own Private T.	Lady Bodyguard	Paramount	Ann Shirley	—
,, ,, 15	10.45 a.m.	Studio One	The Daring Young Man	Columbia	Joe E. Brown	U
Mon., ,, 18	10.45 a.m.	Own Theatre	False Clues, and Short	Columbia	Bill Elliott	U
,, ,, 18	2.30 p.m.	Own Theatre	Five Shorts	Columbia	—	U
Tues., ,, 19	10.45 a.m.	Rialto	Count of Monte Cristo	A.B.F.D.	Robert Donat	—
,, ,, 19	11 a.m.	Studio One	Moon and Sixpence	United Artists	George Sanders	—
,, ,, 19	10.30 a.m. & 2.30 p.m.	Century	That Other Woman	20th Century-Fox	Virginia Gilmore	—
Wed., ,, 20	11 a.m.	Rialto	The Proud Valley	A.B.F.D.	Paul Robeson	—
,, ,, 20	11 a.m.	Studio One	Ice Capades Revue	British Lion	Ellen Drew	U
,, ,, 20	2.30 p.m.	Leicester Square Th.	Arabian Nights	G.F.D	Jon Hall	U
,, ,, 20	10.30 a.m. & 2.30 pm.	Century	Manila Calling	20th Century-Fox	Lloyd Nolan	—
Thur., ,, 21	11 a.m.	Studio One	Arms and the Girl	A.B.F.D.	Barbara Stanwyck	—
Fri., ,, 22	11 a.m.	Studio One	Trans Atlantic Merry-go-round	A.B.F.D.	Gene Raymond	—
Tues., ,, 26	2.30 p.m.	G.B. Private T.	The Last Command	Pathe	Gertrude Michael	A
Wed., ,, 27	2.30 p.m.	G.B. Private T.	A Night for Crime	Pathe	Gwenda Farrell	A
			BIRMINGHAM.			
Fri., Jan. 15	10.30 a.m.	West End	My Sister Eileen	Columbia	Rosalind Russell	U
Tues., ,, 19	10.30 a.m.	West End	A Man's World	Columbia	William Wright	A
,, ,, 19	10.30 a.m.	Forum	Desperate Journey	Columbia	Errol Flynn	A
,, ,, 19	10.30 a.m.	Scala	Old Mother Riley—Detective	Anglo-American	Lucan and McShane	—
,, ,, 19	10.30 a.m.	Scala	Brains Trust	Anglo-American	B.B.C. Team	—
Wed., ,, 20	10.30 a.m.	West End	The Daring Young Man	Columbia	Joe E. Brown	U
,, ,, 20	10.30 a.m.	Tatler	Lady Bodyguard	Paramount	Ann Shirley	—
			CARDIFF.			
Fri., Jan. 15	10.45 a.m.	Empire	A Man's World	Columbia	William Wright	A
,, ,, 15	10.45 a.m.	Olympia	Journey for Margaret	M-G-M	Robert Young	—
,, ,, 15	10.30 a.m.	Park Hall	You Can't Escape Forever	Warner	George Brent	A
Tues., ,, 19	10.30 a.m.	Park Hall	The Peterville Diamond	Warner	Walter Forde	U
Wed., ,, 20	10.45 a.m.	Empire	Stand By All Networks	Columbia	Florence Rice	A
,, ,, 20	10.30 a.m.	Odeon	Old Mother Riley	Anglo-American	Lucan and McShane	—
,, ,, 20	10.30 a.m.	Odeon	The Brains Trust	Anglo-American	B.B.C. Team	—
,, ,, 20	11 a.m.	Park Hall	Lady Bodyguard	Paramount	Ann Shirley	—
			GLASGOW.			
Fri., Jan. 15	10.45 a.m.	Picture House	Stand By All Networks	Columbia	Florence Rice	A
Tues., ,, 19	10.45 a.m.	Picture House	The Daring Young Man	Columbia	Joe E. Brown	U
,, ,, 19	10.45 a.m.	Regal	You Can't Escape Forever	Warner	George Brent	A
,, ,, 20	10.45 a.m.	Playhouse	Lady Bodyguard	Paramount	Ann Shirley	—
,, ,, 21	10.30 a.m.	Paramount	Old Mother Riley—Detective	Anglo-American	Lucan and McShane	—
,, ,, 21	10.30 a.m.	Paramount	Brains Trust	Anglo-American	B.B.C. Team	—
			LEEDS.			
Fri., Jan. 15	10.30 a.m.	Scala	Stand By All Networks	Columbia	Florence Rice	A
,, ,, 15	10.30 a.m.	Tower	You Can't Escape Forever	Warner	George Brent	A
Tues., ,, 19	10.30 a.m.	Scala	A Man's World	Columbia	William Wright	A
Wed., ,, 20	10.30 a.m.	Tower	Lady Bodyguard	Paramount	Ann Shirley	—
Thur., ,, 21	10.30 a.m.	Paramount	Old Mother Riley—Detective	Anglo-American	Lucan and McShane	—
,, ,, 21	10.30 a.m.	Paramount	Brains Trust	Anglo-American	B.B.C. Team	—
			LIVERPOOL.			
Fri., Jan. 15	10.45 a.m.	Trocadero	Stand By All Networks	Columbia	Florence Rice	A
,, ,, 15	10.45 a.m.	Scala	Journey for Margaret	M-G-M	Robert Young	—
,, ,, 15	10.45 a.m.	Futurist	My Son Alone	United Artists	Preston Foster	A
Tues., ,, 19	10.45 a.m.	Trocadero	A Man's World	Columbia	William Wright	A
Wed., ,, 20	10.45 a.m.	Trocadero	A Daring Young Man	Columbia	Joe E. Brown	U
,, ,, 20	10.45 a.m.	Forum	Desperate Jouurney	Warner	Errol Flynn	A
,, ,, 20	10.45 a.m.	Scala	Lady Bodyguard	Paramount	Ann Shirley	—
			MANCHESTER.			
Fri., Jan. 15	10.45 a.m.	Gaumont	My Sister Eileen	Columbia	Rosalind Russell	U
,, ,, 15	10.45 a.m. & 2.30 p.m.	Private Theatre	You Can't Escape Forever	Warner	George Brent	A
,, ,, 15	10.45 a.m.	Odeon	My Son Alone	United Artists	Preston Foster	A
,, ,, 15	10.45 a.m.	Theatre Royal	Yesterday's Hero : under Queensberry Rules.	International F.R.	—	—
Tues., ,, 19	10.30 a.m.	Theatre Royal	Old Mother Riley in Paris	Ben. C. Gibbs	Lucan and McShane	U
,, ,, 19	10.30 a.m.	Theatre Royal	Annie Laurie	Ben. C. Gibbs	Will Fyffe	U
,, ,, 19	10.45 a.m.	Gaumont	Stand By All Networks	Columbia	Florence Rice	A
,, ,, 19	10.30 a.m.	Odeon	Old Mother Riley—Detective	Anglo-American	Lucan and McShane	—
,, ,, 19	10.30 a.m.	Odeon	Brains Trust	Anglo-American	B.B.C. Team	—
Wed., ,, 20	13.45 a.m.	Theatre Royal	Lady Bodyguard	Paramount	Ann Shirley	—
			NEWCASTLE.			
Fri., Jan. 15	10.30 a.m.	Queens	My Sister Eileen	Columbia	Rosalind Russell	U
,, ,, 15	10.45 a.m.	Grainger	Journey for Margaret	M-G-M	Robert Young	—
,, ,, 15	10.30 a.m.	Essoldo	George Washington Slept Here	Warner	Jack Benny	—
,, ,, 15	10.45 a.m.	Odeon	My Son Alone	United Artists	Preston Foster	A
Tues., ,, 19	10.30 a.m.	Queens	Stand By All Network	Columbia	Florence Rice	A
Wed., ,, 20	10.30 a.m.	Queens	The Daring Young Man	Columbia	Joe E. Brown	U
,, ,, 20	10.45 a.m.	Westgate	The Body Vanished	New Realm	Anthony Hulme	U
,, ,, 20	10.30 a.m.	News Theatre	Lady Bodyguard	Paramount	Ann Shirley	—
,, ,, 20	10.30 a.m.	Paramount	Old Mother Riley—Detective	Anglo-American	Lucan and McShane	—
,, ,, 20	10.30 a.m.	Paramount	Brains Trust	Anglo-American	B.B.C Team	—
			NOTTINGHAM.			
Tues., Jan. 19	10.30 a.m.	Scala	Journey for Margaret	M-G-M	Robert Young	—
			SHEFFIELD.			
Fri., Jan. 15	10.30 a.m.	Regent	My Sister Eileen	Columbia	Rosallnd Russell	U
,, ,, 15	10.45 a.m.	Cinema House	My Son Alone	United Artists	Preston Foster	A
Tues., ,, 19	10.30 a.m.	Hippodrome	Desperate Journey	Warner	Errol Flynn	A
,, ,, 19	10.45 a.m.	Cinema House	Look up and Laugh	Equity British	Gracie Fields	U
Wed., ,, 20	11 a.m.	Cinema House	The Balloon Goes Up	New Realm	Revnell and West	—

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MANAGERS REQUIRED BY CIRCUIT OF COUNTRY KINEMAS; PROPRIETORS ARE PREPARED TO TRAIN EX-SERVICEMEN; THOSE WITH SOME KNOWLEDGE OF KINEMA BUSINESS, INCLUDING OPERATING, PREFERRED.—R., BOX 141, KINEMATOGRAPH WEEKLY.

REQUIRED, Manager-Organist or Manager for super kinema, West London; must be exempted; state age, experience, if bonded, salary required.—Y., Box 148, Kinematograph Weekly.

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ELECTRICAL Manufacturers require immediately for Lancs and Yorks, District Sales Representative for kinema carbon and allied business. Applicants, who must be exempt military service, should write, stating age, qualifications, and previous experience, D., Box 171, Kinematograph Weekly.

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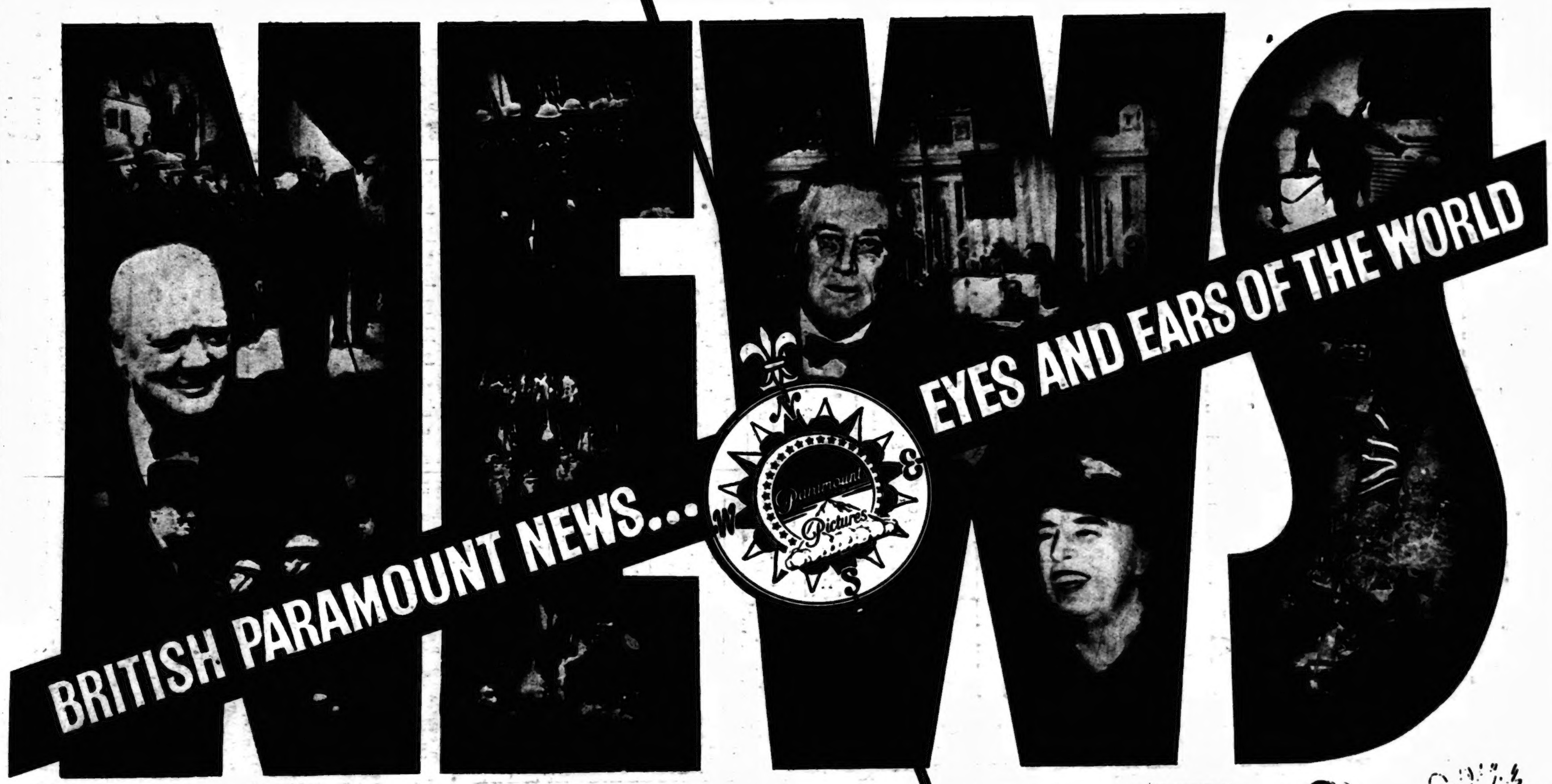
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